

A SIMPLE GRAMMAR
OF
ENGLISH NOW IN USE

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PREFACE

THIS is a book not of Philology, but of Grammar. In other words, it treats language not in its physical aspect, as sound or syllable, but in its mental aspect, as discourse of thought. The aim is not scientific, but educational ; not the mechanism of the mother tongue, but its mental action in practical use. The leading of Nature teaches us that grammatical study should begin at the point where the use of speech is consciously apprehended by the young. That is to say, it should begin with language not as a fabric, but as the representation of thought.

We will accordingly begin with the Parts of Speech, which are functions of thought, and from these we will proceed to the structure of the language in composition of prose and verse. Such is the office of Grammar properly so called : all other uses of the term Grammar are secondary and derivative.

Herein lies the point of my title, 'A Simple

'Grammar'; which is to signify that it is **grammar** unmixed with **philology**. I do not begin with the list of alphabetic characters; I do not discuss articulate sounds, as in **phonology**; I do not introduce **Etymology** unless it happen to offer some incidental illustration. In short, I avoid analytic philology as not belonging to the proper office of this treatise, of which the fundamental idea is to make the mind consciously acquainted with the spontaneous processes of its own constructive thought.

I have used the term **Philology** in the now prevalent sense of **Comparative Philology**, a science which rests upon a wide range of comparisons altogether beyond the scope of this manual. **Philology** takes a survey of many dialects, comparing their physical constituents, their outward parts, their vowels and consonants, their syllables and words. It is a physical science, and it is naturally excluded from a treatise which is neither physical nor scientific. It is, indeed, quite distinct from **Grammar**; its nature is different, its aims are different, it belongs to a later stage of education, and the time for it has not yet come to those scholars for whom this treatise is more especially intended.

For **Grammar** (properly so called) is not a laboratory of induction and generalisation and demonstration, it does not seek to establish absolute laws, it only proposes some tentative rules subject to general approval, not conceal-

ing their liability to exception, but rather displaying this infirmity as of their very nature and interest and attraction ; it has not the exactness of the physical sciences, and would lose all its value if it had ; it rests upon the level of our simplest apprehensions, and in its growth it develops the likeness, not of Science, but of Art.

But, though scientific comparisons and combinations are out of place here, I do not by any means exclude the Principle of comparison, so long as it is applied not with a scientific but only with an illustrative intention. Within the limited area to which our view is here confined, there is room for comparison between different stages of the language. And this is very desirable, because, without some sense of the movement of language, grammatical culture is liable to rigidity. The area we here take as being that of the living language begins with the first generation of the sixteenth century, and covers the space of four hundred years. In the purview of this manual, accordingly, the language of the English Bible and of Shakspeare is included in our period, the period of English now in use. During this period of four hundred years there has been change enough to illustrate the slow but constant movement that takes place in a living language. The frequent recognition of this historical principle conduces to a satisfactory treatment of English Grammar, even for

children. For there is nothing so illustrative as comparison, and it is by placing present usage side by side with earlier usage that we impart a correct elementary idea of the nature of language, which is the proper background to grammatical culture.

I have received help from more friends than I can well enumerate. First of these is my old friend Mr. H. N. HARVEY, whom I have oftentimes had the pleasure of thanking in the past ; and who has not only been untiring himself, but has rallied me to the task when I have grown slack and weary. Mr. Harvey has always been ready with the most long-suffering constancy to transcribe for me, and at the same time to follow the work with such a close interest as to give me many a valuable suggestion. Indeed, I may say that, but for him, this Grammar had never been.

During the years in which this work has been on hand I have received kind and effective help from many other friends, among whom my acknowledgments are particularly due to Miss MARGARET SHARP, who collected materials for me, and to Miss MARGARET A. ROLLESTON, who gave me the benefit of her educational experience in the teaching of English Grammar.

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BOOK I

OF THE PARTS OF SPEECH

SECTION I. THE DISCOVERY OF THE PARTS OF SPEECH

(1) THE Parts of Speech are not something that grammarians have invented, for they are given in nature, and had only to be discovered. That is the sense of the saying, 'Every man has a grammar in his own head.' The first aim of elementary Grammar is to help the scholar to make this discovery, and to bring forward into conscious and intelligent action some important faculties which he possesses and which he already exercises unconsciously.

By Grammar we do not learn to speak, no, nor even to read and write; but we learn the relations of words to one another in the use of speech, and we find (not without something of wonder) that these relations are fixed by some principles that we can recognise, and which till now were dormant in our own minds. The subject-matter of Grammar is not words, but the relations which words bear to one another in formed sentences, and these relations are named and catalogued for us in the scheme of the Parts of Speech.

The words of the English Language are many myriads; indeed, no limit can be set to the number of words. But

the number of their functions is limited by nature, and hence it is that all words belong to one or another of a very few sorts, and this is the cause why the Grammar is a small thing in comparison with the Dictionary. For the purposes of Grammar there are but ten sorts of words, and every word that enters into a sentence must enter into it in the character of some one of the ten Parts of Speech.

In order to verify what is here said, let us select a specimen of English prose containing a hundred words or thereabouts, and let us seek to make out the relations between those words, that so we may discover (as it were) the Parts of Speech for ourselves.

(2) 'The first house on the opposite side of the way
 is the blacksmith's, a very gloomy dwelling, where the
 sun never seems to shine; dark and smoky within and
 without, like a forge. The blacksmith is a high officer
 in our little state, nothing less than a constable; but,
 alas! alas! when tumults arise, and the constable is
 called for, he will very commonly be found in the
 thickest of the fray. Lucky would it be for his wife and
 her eight children, if there were no public-house in the
 land: an inveterate inclination to enter those bewitch-
 ing doors is Mr. Constable's only fault.'—M. R. Mitford,
 'Our Village.'

(3) 1. In analysing this paragraph let us proceed cautiously, almost as if we were exploring the structure

of some cunning mechanism, like a watch. Where shall we begin? What portion of the composite structure shall we first detach? If we look carefully round we may discern some words which suggest objects in a way that other words do not. The things thus suggested may be things which the eye can see, as *house, side, way, blacksmith, dwelling, sun, forge, tumult, fray, wife, children, public-house, land, door*; or they may be things that are perceptible only to the mind, as *state, fault, inclination*. Now all these words, both sets alike, are found to indicate objects of apprehension, and there is no other kind of word in the whole paragraph of which this can be said. Let us then begin our analysis by detaching this most manifest Part of Speech, which is technically called a Noun. Of this Part our specimen contains twenty-two.

(4) 2. If now we reperuse our specimen, we shall see that the Noun which signifies an object is mostly accompanied by a remarkably insignificant little word, a word which (by itself) has no signification at all. Neither *an* nor *the* can be said to represent any object either of outward sense or of inward thought. These little words obtain a value only by association with a Noun, as: *a dwelling, an inclination, the way, the blacksmith*.

This Part of Speech is called the Article, and it has this peculiarity, that it numbers in its vocabulary only two words, *an* and *the*; for *a* is but *an* abbreviated. All other Parts of Speech have a numerous vocabulary, but it does not follow that they have a greater share in the composition of language. For the Articles, though few in number, are frequent in recurrence, and our specimen contains fifteen examples.

(5) 3. Between Article and Noun is the usual place of a

Part of Speech, which does not indeed indicate an object, but it indicates some quality or condition of an object. Thus: 'the *opposite* side'; 'a *gloomy* dwelling'; 'a *high* officer'; 'an *inveterate* inclination.' This qualifier of the Noun is called the Adjective. It is not confined to that one position, as may be seen in our specimen by the following examples, which are all Adjectives: *dark, smoky, like, less, thickest, lucky, only*. Of this Part of Speech our specimen contains thirteen.

(6) 4. The next Part of Speech to be described is the Adverb. It may qualify the Adjective, the Adverb, or the Verb. It qualifies the Adjective in 'a *very* gloomy dwelling'; and it qualifies the Adverb in '*very* commonly.' Further, we find a brace of Adverbs qualifying Adjectives, viz. 'within and without,' which qualify the Adjectives 'dark and gloomy.'

Of Adverbs qualifying Verbs there is one, viz. *commonly*, which qualifies the Verb 'will be found.' Of this Part of Speech our specimen contains six.

(7) 5. Besides Adjective and Adverb there is another Part of Speech that combines with Nouns. It indicates neither quality nor degree of quality, but only number and order. Of this kind are the words *eight* and *first*. This Part of Speech is called the Numeral; and our specimen contains two examples.

(8) 6. But though the Noun is the easiest of all Parts to comprehend by reason of its relation to objects, it is not the most essential and vital element of speech. That character belongs to the Verb, which is the centre and focus and pivot of all discourse. Whenever we tell anything, our narrative must hinge on the Verb.

Without it we cannot impart to what we say the force of affirmation or negation, we cannot make a

statement of experience or of opinion. In short, to make an Assertion, we need a Verb.

The act of Assertion is the chief office of Language, and consequently the Part of Speech, in which this function is lodged, dominates the whole structure. This Part of Speech is sometimes expressed in one word, as, *is, seems, arise, were*; sometimes by a phrase, as, *to shine, is called for, will be found, would be, to enter*. In our specimen the Verbs amount to thirteen.

(9) 7. A word that is used as a substitute for a Noun is called a Pronoun. If we were to say 'when the constable is called for the constable will commonly be found' the phrase would drag; and therefore instead of repeating 'the constable' we make use of a Pronoun, and say '*he* will commonly be found.' In the sequel, 'Lucky would it be for his wife and her eight children,' there are three Pronouns, viz. *it, his, and her*. Of this Part of Speech there are many varieties, and of all the sorts our specimen contains eight.

(10) 8. A set of little words, meaningless in themselves, which have a great function in the way both of linking and grouping, are the Prepositions; so called because they for the most part precede the words which they link to the sentence. Such are in our specimen, *on, of, to, in, for*; which are found to lead a series of words, thus: '*on the opposite side*'—'*of the way*';—'*in the thickest of the fray*'; '*for his wife and her eight children*.' Of this Part of Speech our specimen contains nine examples.

(11) 9. The ninth Part of Speech is the Conjunction. These are a group of joiners, connecters, link-words. Some of them join word to word, and some join sentence to sentence, and some join a sentence on to some invisible sentence in the air and look like mere handles to

begin with. Such are *and, but, if, where, there, than*. Of this Part of Speech our specimen contains nine.

(12) 10. Tenth and last we have a group which has less claim to the title of a Part of Speech than any other species of word. It has a separate office of its own as an occasional intervening accompaniment, rather than as a structural part in the development of the sentence. It is called the Interjection, as if it were something of an alien nature inserted, flung into the midst of the discourse, rather than a congenital part of the same organism. There are two of these in our specimen, namely, *alas! alas!*

(13) We may now tabulate the results of our analysis.

1. Noun	examples	22
2. Article	„	15
3. Adjective	„	13
4. Adverb	„	6
5. Numeral	„	2
6. Verb	„	13
7. Pronoun	„	8
8. Preposition	„	9
9. Conjunction	„	9
10. Interjection	„	<u>2</u>
		99

Thus we have analysed a passage containing 105 words, and we have found 99 Parts of Speech. This is because some Parts of Speech consist of more than one word. For not only single words, but also groups of words are capable of being Parts of Speech; and when they are so, we call them Phrases. And such phrases may sometimes be broken by the insertion of other Parts of Speech: e.g. ‘will very commonly be found’—where *will be found* is a Phrase. In the following sentence

‘fetch and carry’ is a Phrase, and must be parsed as a Noun. ‘Nevertheless young Petey was not satisfied, and never would be until he became a salesman in the shop to which he acted at present as fetch and carry.’—J. M. Barrie, ‘Sentimental Tommy,’ c. 6.

It is well at the very outset to begin to make a distinction between our idea of a ‘word’ and our idea of a ‘Part of Speech.’

When we speak of a word as a Noun, or a Verb, or a Conjunction, or any other Part of Speech, we mean that in the context of a given sentence it discharges this function. The character of such and such a Part of Speech is not in the word, considered by itself, but in its structural relation to other words. And this is the reason why we begin this treatise with a process of analysis—it is in order that the scholar may start with a sound notion of what is meant by ‘Parts of Speech.’

SECTION II. ACCIDENCE

or, *The Parts of Speech as to Form and Function*

(14) The first office of Simple Grammar is to estimate words as they stand in a sentence. The Dictionary treats words one by one, but Grammar looks at them in their mutual relations, and only considers in each one how it helps to constitute the sentence. The first aim of Grammar is to determine the ‘Function’ of each word in the structure of the sentence; and we found above that there are ten chief functions, which are thus named: 1. Noun, 2. Article, 3. Adjective, 4. Adverb, 5. Numeral, 6. Verb, 7. Pronoun, 8. Preposition, 9. Conjunction, 10. Interjec-

tion. These ten functions comprehend all the words in the Dictionary, for every word that enters into a sentence must discharge one or other of these ten functions. And as Simple Grammar regards words only in their structural relations, it follows that the multitude of words is eclipsed to the eye of Grammar, which sees in them all only ten Parts of Speech.

Of the forms which the several Parts of Speech have borne heretofore or do now bear, and of the modifications which such forms undergo for the discharge of their varying functions—a branch of Grammar which is sometimes styled the ‘Accidence’—some elementary account shall be given in the following Chapters.

CHAPTER I

THE NOUN

(15) THIS Part of Speech was called the Noun Substantive, which meant to say the Name of something existent ; in contrast with the title Noun Adjective, a Name added to that which signifies existence. All are agreed to call the latter simply an Adjective, and therefore it might seem to follow that we should call the former simply a Substantive. But somehow the word Noun has taken root, and there is something to be said for it. The name of a thing seems to have a prior claim over its adjunct to be called simply 'Name,' and the word Noun is but the anglicised form of an old French word for Name.

By the Noun we name not only persons, animals, and other phenomena, which are seen, or heard, or felt, as *acorn, barn, candle, door, eagle, goat, house, island, jet, king, lion, man, net, oak, poppy, queen, reed, song, tree, uproar, vane, wind, yeoman, zephyr* ; but also things which exist only in the mind, as *anxiety, bliss, conscience, dread, esteem, falsehood, greediness, humour, innocence, jealousy, knavery, levity, misery, neighbourhood, option, privilege, quiddity, rashness, sobriety, truth, ubiquity, valour, wretchedness, youth, zeal*.

Everything that has existence or being, whether that being is recognised through the outer senses or by mental abstraction—of every such thing the name is grammatically termed a Noun Substantive, or a Substantive, or briefly a Noun.

(16) There are in Nouns a few broad distinctions which Grammar has to notice.

The Common Noun.—This is so called because all the individuals that bear it have the same common right to it, as *man, dog, horse*. Such names appertain to the creatures that bear them by reason of their common nature. All men have a right to the name *man* because of the common nature of humanity.

(17) *The Proper Noun.*—This is so called because it has been given to the person or thing as a kind of peculiar property. When a man or a dog is called *Cæsar*, this is a Proper Name, because neither of them has any natural or common right to the name, as they have to the name of man or of dog. In Grammar, such a name is called a Proper Noun. Such are the personal names of men and women, the names of towns, villages, countries; of seas, lakes, rivers, mountains; of the months and of the days of the week. Examples: *John, Mary, Bath, England; Baltic, Windermere, Severn, Snowdon; June, Tuesday*. Some animals have poetically a proper name, as *Renard, Isegrim, Grimalkin*.

(18) *The Collective Noun.*—When a number of objects are comprised under one Noun, as *army, nation, senate*, they can be thought of either as one body, or as many separate members. If thought of as one, the Noun is called a Collective Noun; if thought of as many, it is called a Noun of Multitude.

(19) *The Abstract Noun.*—This kind of Noun expresses something which we do not see or touch, but which we apprehend by the mind alone. When we know a wise and good man, we may get a notion what *wisdom* is and what *goodness* is; but we do not really see either wisdom or goodness. We are so much in the habit of using Abstract Nouns, that it is almost startling to be told how far the things they represent are removed from sight and

sense. * The reader will hardly believe it when first he is told that he never saw rank or beauty or fashion, but only people who represent to the world these invisible and intangible ideas. The ideas signified by words like these are formed in the mind by a mental act which is called Abstraction, because of this separation from sight and touch; and therefore the words that name them are called Abstract Nouns.

Nouns that are not Abstract are 'Concrete.' All things that we can see, hear, touch, feel, smell, are named by Nouns Concrete, as *sky, bugle, tree, wind, lavender*. Concrete Nouns are easy enough; but Abstracts are harder, and perhaps the young learner may not be able to master the notion at once. I will therefore give him some examples of the more ordinary Abstract Nouns, that he may get to know them a little by outside look, until such time as he shall be able to recognise all Abstracts by their own inner nature.

(20) 1. English Abstracts: Some end in *-th* or *-t*, as *breadth, depth, faith, height, growth, length, strength, worth, width*. Others in *-ness*, or *-hood*, or *-dom*, or *-ship*, as *awkwardness, brotherhood, carelessness, darkness, emptiness, friendship, freedom, goodness, heaviness, hardihood, kindness, liveliness, manhood, readiness, usefulness, variability, worship*.

2. French Abstracts: Some are in *-ance* or *-ence*, as *affluence, benevolence, confidence, difference, entrance, forbearance, governance, hindrance, influence, licence, munificence, negligence, opulence, preference, quiescence, remembrance, sequence, substance, vengeance*.

3. Latin Abstracts: Some in *-y* (often *-ity*), as *ability, benignity, civility, economy, enmity, equality, fidelity, humanity, integrity, majority, obscurity, personality, quality, quantity, rapidity, sincerity, ubiquity, velocity*.

4. The form *-ism* is Greek: *absolutism, criticism, egotism,*

formalism, individualism, materialism, Protestantism, scepticism, vegetarianism.

(21) Observe that many words naturally Abstract have got into Concrete use ; for instance, *kingdom* was originally as abstract as *wisdom*, and *witness* as abstract as *goodness* ; but now both *kingdom* and *witness* are more used with the concrete than with the abstract sentiment.

Of Number and Case

(22) Nouns are subject to a modification of form accompanying a modification of function ; and the conditions under which this happens are of two kinds, which are technically called NUMBER and CASE.

OF NUMBER

When a Noun indicates one object, then it is in the Singular Number, as *book, fox, man, ox* ; when it indicates more than one object it is in the Plural Number and is altered in form, as *books, foxes, men, oxen*.

(23) The Plural Number is mostly formed by adding *-s* to the Singular form. In the early part of our period this was a syllable *-es*, and in old times *-as* ; but this syllable was naturally reduced to *-s*, with that large number of English Nouns which end in *-e*. Thus *apple, bale, cable, drake, eagle, fire, girdle, house, image, joke, lane, mangle, name, oracle, place, quibble, race, stake, table, use, virtue, wire*, seem to take but a simple *-s*, as *apples, bales, &c.* The *-es* is, however, fully exhibited in the plurals of Nouns ending in *-ch, -sh, -ss, -x*, and most of those in *-o* ; as *arch, arches ; church, churches ; rush, rushes ; lass, lasses ; fox, foxes ; echo, echoes ; hero, heroes ; negro, negroes ; potato, potatoes ;* but *canto, cantos ; folio, folios*. Of *index* we find *indices*, which is the Latin plural, and

indexes, which is the English plural. But after all there remains a very large number of Nouns (perhaps the majority) that now form their plural with mere *-s*, as *arts, boys, chains, dogs, effects, fruits, guns, hours, inns, jars, kings, lamps, marks, nations, oaks, pens, quills, realms, signs, tools, urns, veils, weeds*, and so this is practically regarded as the rule for the formation of the plural.

(24) There have been in the language other ways of expressing plurality, and some vestiges of them still survive in words which make their plural in what is called an 'irregular' manner. There was once a plural in *-en*, like *ox, oxen*, in very common use; and it was this *-en* which, being superadded to the now illiterate plural *childer*, made the present literary plural *children*.¹

Relics of another ancient sort of plural are seen in those Nouns which make their plural by inward change of vowel, as *foot, feet*; *goose, geese*; *man, men*; *mouse, mice*; *tooth, teeth*. Also, in Scottish, *cow, ky*; this is a genuine old plural, and it is by superaddition of *-en* thereupon that we get *kine* (as if *ky -en*).

Some few words have duplicate forms of the plural: *brother* has *brothers* and *brethren*; *cloth* has *cloths* and *clothes*; *penny* has *pennies* and *pence*. These forms are not used indiscriminately, but with a distinction which is familiar as part of the common knowledge of the mother tongue.

Some animal names remain unchanged in the plural, as *deer, sheep, swine*. Likewise *horse* was both singular and plural; and is so found within our period.

Some Nouns exist only in a plural form, as expressing things which are viewed collectively: such are, *arms*,

¹ In Ps. ciii. 17, the Psalter of 1539 has: 'and his ryghteousnesse vpon chylidren chylidren.'

archives, ashes, billiards, dregs, embers, goods, lees, mews, politics, riches, tactics, victuals. This is also the case with things that are made in pairs, as *bellows, braces, breeches, compasses, nippers, scissors, shears, snuffers, tongs.*

When a Noun ends in *f* it is changed to *v* in pluralising, as *knife, knives; life, lives; wharf, wharves; wife, wives.* But there are some exceptions to this general rule, in the plurals, *cliffs, dwarfs, reefs, roofs.*

Nouns ending in *y*, with no other vowel in the same syllable with the *y*, form the plural by changing *y* into *ies*, as *ally, allies; body, bodies; city, cities; fly, flies; ivory, ivories.* Otherwise the usual *s* is added, as *attorneys, delays, keys, rays, toys, valleys.*

(25) Thus it appears that we have one chief form of plurality, which is now almost universal, but still there are survivals of some of the other forms which were once in current use. Through general conformity to the pattern of the prevailing declension, some of the old declensions have entirely disappeared. Others have left the few relics which for want of that conformity are called 'irregular.' The general tendency towards conformity is technically called 'Analogy'; and its boldest display is in the Verbs.

CASE

(26) We come now to an affection of the Noun which is called 'Case,' and it is widely different in its nature from that which has been last spoken of. 'Number' is an external relation, it is a question of counting; but Case is inward, and it points to the thought-relation in which a noun stands to other Parts of Speech in a sentence. The names of the Cases are: Nominative, Genitive, Dative, Accusative, Vocative.

A Noun which is the subject of a Verb is in the Nominative Case.

A Noun which expresses possession is in the Genitive Case.

A Noun which expresses the indirect object of the Verb's government is in the Dative Case.

A Noun which expresses the direct object of a Transitive Verb is in the Accusative Case.

A Noun that expresses a person called or appealed to is in the Vocative Case.

All these Cases are present in the following example :
'Tom ! John has given Harry's apple to James.' Let the scholar here verify all the five Cases.

The Genitive Case

There is now only one Case that has a visible form ; it is the Genitive (or Possessive) Case. This Case was once formed by the syllable *-es* added to the Noun, but now the *e* has dropped out, and the void place has been left open, with a sign called Apostrophê (') set over it to mark it, and to distinguish it from the *-s* of plural number.

If the Noun has already a final *-s* of its own, the Genitive Case is mostly written by the Apostrophê only, as 'Cassius' dagger.' Sometimes a noun ending with a sibilant sound, though not with an *s*, takes the Apostrophê, and sometimes no sign at all, as in the phrase, 'for conscience sake.'

The Genitive Plural is of two kinds according as the Noun forms its plural in *-s* or not. 1. The great bulk of plural Nouns end in *-s*, as *fathers*, *boys*, *brothers*. To express the Genitive Case of these plurals no further sound is added ; but in script the Apostrophê is written after the *s* : thus, *fathers'*, *boys'*, *brothers'* ; as 'The Boys' Own Book.' 2. But if the plural end otherwise,

as *men*, *children*, then the Genitive plural is expressed by the same addition as the Genitive singular—namely, by *-s*, as *men's*, *children's*; e.g. ‘children’s children.’

This Flexional Genitive in *-s* is less used than it was in the early part of our period, having been largely superseded by the Phrasal Genitive with *of*: thus Ps. lxxviii. 29—‘for Thy temple’s sake at Jerusalem’ (1539)—~~would~~ now be thus worded: ‘for the sake of Thy temple at Jerusalem.’

The Dative Case

When the Dative stands for the person concerned or interested in an action, we can generally substitute a Prepositional Phrase with *to* or *for* or *against*, thus: ‘He gave the boy a pony,’ i.e. *to* the boy. And it should be observed that if we change the collocation and put the direct object first, then the indirect object must have a Preposition, thus: ‘He gave a pony to the boy.’

The Vocative Case

(27) A Noun expressing a person (or thing) called to or spoken to, is said to be in the VOCATIVE CASE.

Example:

Thy wish was father, Harry, to that thought.

‘Henry IV.’ B, iv. v. 93.

This Vocative Case has no outward form altering the shape of the word, any more than the Nominative and Objective Cases have; but it is sometimes characterised by a visible mark, when the Interjection ‘O’ is set before it, as:

. O sleep, O gentle sleep,

Nature’s soft nurse, how have I frighted thee?

‘Henry IV.’ R, III. i. 5.

This constitutes a Vocative Phrase, and there is a variety of such. Some of them will be noticed in the Syntax, Chapter II.

(28) DECLENSION

is the term that expresses the scheme of formal changes that a Noun goes through in respect of Number and Case. The Declension of the English Noun was formerly more elaborate than it is at present. For example, *smith* was declined thus :

	<i>Singular</i>		<i>Plural</i>
<i>Nominative.</i>	Smith <i>a smith.</i>		Smith-as <i>smiths.</i>
<i>Genitive.</i>	Smith-es <i>of a smith.</i>		Smith-a <i>of smiths.</i>
<i>Dative.</i>	Smith-e <i>to a smith.</i>		Smith-um <i>to smiths.</i>
<i>Accusative.</i>	Smith <i>a smith.</i>		Smith-as <i>smiths.</i>

Of all these flexional variations only two relics are preserved, viz. :

1. The *s* of the Genitive Singular ; 2. the *s* of the plural number.

The Dative and Accusative Cases, being no longer distinct in form, may in declension be merged into one Case which is called the Objective. If therefore we would draw out a scheme to exhibit the present variations of the English Noun as to Number and Case, it is as follows :

The plural in -s.

	S.	P.	S.	P.
<i>Nom.</i>	dog	dogs	father	fathers
<i>Gen.</i>	dog's	dogs'	father's	fathers'
<i>Obj.</i>	dog	dogs	father	fathers

The plural in -es

	S.	P.	S.	P.
<i>Nom.</i>	wolf	wolves	fairy	fairies
<i>Gen.</i>	wolf's	wolves'	fairy's	fairies'
<i>Obj.</i>	wolf	wolves	fairy	fairies

Other forms of plural

	S.	P.	S.	P.
<i>Nom.</i>	man	men	child	children
<i>Gen.</i>	man's	men's	child's	children's
<i>Obj.</i>	man	men	child	children

Gender of Nouns

(29) In some languages the Gender of a Noun is either Masculine, or Feminine, or Neuter, as it was in English in the old time. Other languages, as the French, have only two Genders, Masculine and Feminine. But our language, which is more advanced towards simplicity and truth than any other language, has discarded this unmeaning Gender of Nouns. Nevertheless it is so fixed in Grammars that it must be noticed. The doctrine is as follows :

All names, titles, and terms that signify men are of the Masculine Gender, and all that mean women are of the Feminine Gender. So far it looks as if Masculine and Feminine were only a technical way of saying Male and Female. All words which indicate neither Male nor Female are Neuter.

But this is something different from the idea of grammatical Gender. In old languages which had Gender, as in Latin and Greek, also in English formerly, words were themselves masculine, feminine, or neuter, in a manner that was very much independent of the objects they signified. In Old English *man* was indeed masculine, but so also was *woman* ; *wife* was neuter ; *child* also was neuter. *Moan* was masculine.

Sun was feminine, so was *soul* (as they both are in German to this day), yet they are both called neuter now.

It is commonly said that there are three ways of distinguishing Gender in English Grammar.

1. By variety of word, as

bachelor	maid
boy	girl
brother	sister
buck	doe
bullock	heifer
cock	hen
gander	goose, &c.

2. By variety of terminations, as abbot, abbess; duke, duchess; emperor, empress; heir, heiress; hero, heroine; lion, lioness; peer, peeress; &c.

3. By a word prefixed, as cock-sparrow, hen-sparrow; he-goat, she-goat; man-servant, maid-servant.

It is, however, obvious that in such instances the distinction is not one of grammatical Gender, but of natural sex, which is a different thing.

The only light in which Gender of Nouns appears to have any grammatical value in modern English, is a light reflected from the Pronouns. Since Man is represented in the Personal Pronouns by *he*, Woman by *she*, and House by *it*—as when we say ‘the man, he speaks; the woman, she sings; the house, it stands’—it may be convenient in parsing lessons to characterise these Nouns as masculine, feminine, and neuter, respectively.

CHAPTER II

THE ARTICLES

(30) THERE are two Articles, the Definite and the Indefinite.

The Definite Article

The Definite Article is *the*, a word near of kin to the Demonstrative Pronoun *that*; and so, when we say *the man*, we mentally point towards some particular man. It is in fact a Demonstrative unaccentuated, which has acquired new and delicate functions.

This Article can stand before Common Nouns either in the Singular or in the Plural Number, as *the man*, *the men*; *the horse*, *the horses*. It has ordinarily nothing to do with Proper Nouns, because a Proper Noun is a name for a single and definite object, and therefore a Definite Article would be superfluous. Any peculiar exceptions to this general rule will be considered below, in the Syntax.

(31) In this place our aim is simply to verify the Part of Speech; that is, to know a Definite Article when we meet with it, and not to mistake for a Definite Article a word which is not so. For not every 'the' is a Definite Article. For instance, in the familiar phrase, 'the more the merrier,' there is no Definite Article (85, § 4). A ready way of testing such a 'the' is to ask yourself

whether* 'that' (or anything like a Demonstrative, however lightly accentuated) could stand in the place of it.

The Indefinite Article

(92) The Indefinite Article is *an*, a word near of kin to the Numeral *one* (formerly written *ân*) ; and carrying a sense which, while it differs from that of numerical oneness, yet is felt to be a natural offshoot from that idea. When we say 'an apple' we do not mean 'one apple' numerically, but broadly and vaguely 'any one' of all those things which own the common name of apple.

Before initial consonants (including *h* where it is sounded) *an* becomes *a*, as *a dog*, *a horse*. This is the present usage, but *an* will be found, in the earlier part of our period, before all words in *h*. Thus in the Bible of 1611, 'an house, an high priest, an hundred sheep, an husband' ; but in the Revision of 1881, 'a house, a high priest, a hundred, a husband.'

Sometimes before initial U the *n* is dropped, and the *an* subsides into *a*, as 'A useful tool.' This is for the same reason as the change of *an* to *a* before Y, e.g. 'A yew tree' ; for if we observe the sound of 'useful' we shall find that it begins with the consonantal sound of Y. We should now write 'a unicorn,' but in 1611 it is 'an unicorn' (Ps. xcii. 10). And we still find, in comparatively recent authors, the full-written *an* before initial U (with the y-sound), as 'Few beauties, even in an University, have ever been so much celebrated as this young nymph' (Monk, 'Bentley,' ii. 118).

But 'an' or 'a' is not always the Indefinite Article. When Dogberry says 'they are both in a tale' ('Much Ado,' iv. ii.), the 'a' is not an Article, but a toneless numeral, and it means 'agreed in one story.'

Of Particles

(33) There are instances of 'a' which cannot be confidently assigned to any Part of Speech. Thus: 'What is't a clocke?' ('As You Like It,' III. ii.); 'Jacob when he was a dying' (Heb. xi. 21); 'the highways have a been unoccupied' ('Pilg. Prog.'). Such are either relics of a Preposition (mostly *on* or *of*), or else of an old verbal prefix *æ-*; but this investigation belongs to Philology and not to Grammar.

Numerous are the phrases which have this vague 'a': 'go a fishing, go a hunting, burst out a laughing, he fell a crying'; but they are rarer than they were, since change of orthography has altered their look, and 'man a war, time a day, what's a clock?' have come to be written thus: 'man o' war, time o' day or time of day, what's o'clock?'

If such timeworn vocables do not awaken in us the consciousness of a distinct Part of Speech, then we must be content to call them 'Particles'—i.e. little Parts—a name which was devised by grammarians when they found some little words unparseable. Of all the Particles in English, the various kinds of 'a' are the most signal.¹

¹ Any one who wishes to pursue this inquiry should refer to the *New English Dictionary*, p. 3.

CHAPTER III

THE ADJECTIVE

(34) THE Adjective is the Part of Speech which qualifies the Noun, and it answers the question, What sort of person or thing is that which is signified by the Noun? A ready way of discovering the Adjective, is to try whether it will stand between an Article and a Noun, as *good, bad, white, black* do in the following phrases: 'a good apple, a bad hat, a white horse, the black man.'

The Adjective had formerly a Declension, that is to say, a set of varying forms for Gender, Number, and Case; but this Declension has entirely disappeared, and the Adjective keeps the same form through all changes of Number and Case; as, 'a good man, good men, a good woman, in a good house, with good children, under good circumstances.'

A rare and technical expression like 'letters patents,' where the Adjective takes an *s* of plurality in concord with its Noun, is not to be counted an exception, because it is not really English, being a phrase borrowed from French.

(35) Nouns readily act as Adjectives; thus, the noun 'wheat' becomes an Adjective when we say 'wheat crop.' The flexional form of the Adjective is 'wheaten,' as in 'wheaten straw.' In other cases we make an Adjective by a prepositional phrase, thus: 'a crop of wheat.' In like manner we say 'silk stockings'; but 'silken hair,' 'a

silky gloss,' and 'a robe of silk.' So, again, 'brass wire,' 'brazen impudence,' and 'a helmet of brass.'

The adjectival idea is capable of being expressed in English in three different ways—the Flat, the Flexional, and the Phrasal—thus :

<i>Flat</i>	<i>Flexional</i>	<i>Phrasal</i>
brass	brazen	of brass
gold	golden	of gold
horn	horny	of horn
silk	silken, silky	of silk
silver	silvern, silvery	of silver
timber	timbern	of timber
wheat	wheaten	of wheat

Degrees of Comparison

(36) If Adjectives have no changes to express Number or Case or Gender, they have changes to express Degree. Adjectives are used to add qualities and properties to Nouns, and these may be possessed in various degrees, higher in one case than in another ; and therefore the Adjectives have Degrees of Comparison—that is to say, changes in their form, to represent these varying relations. A tree may be *high*, but another may be *higher*, and a third may be *highest*. Adjectives have, then, these three Degrees : the first, which is the simple Adjective, is called the Positive Degree ; the second the Comparative Degree ; the third the Superlative Degree. For the forming of these Degrees three rules will suffice.

1. Adjectives which end in a consonant form their Comparative Degree by adding *-er* to the Positive, and form their Superlative Degree by adding *-est* to the Positive ; as *

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
Rich	Richer	Richest

2. Adjectives which end in *-e* add, in forming their Comparative, only an *-r*, and, in forming their Superlative, *-st* ; as

Wise	Wiser	Wisest
Free	Freer	Freest

3. When the Positive ends in *d*, *g*, or *t*, and when these consonants are, at the same time, preceded by a single vowel, the consonant is doubled in forming the Comparative and Superlative ; as

Red	Redder	Reddest
Big	Bigger	Biggest
Hot	Hotter	Hottest

But, if the *d*, *g*, or *t* be preceded by another consonant or by more than one vowel, the final consonant is not doubled in forming the two higher Degrees ; as

Kind	Kinder	Kindest
Neat	Neater	Neatest

When the Positive ends in *y*, preceded by a consonant, the *y* changes into *i* in the higher Degrees ; as

Lovely	Lovelier	Loveliest
Pretty	Prettier	Prettiest

But it is to be noted that monosyllabic Adjectives do not conform to this rule ; thus :

Shy	Shyer	Shyest
Sly	Slyer	Slyest

There are some Adjectives whose comparison can be reduced to no rule, and which must be considered as irregular, namely :

Good	Better	Best
Bad	Worse	Worst
Little	Less	Least
Old	Elder	Eldest

The forms *older* and *oldest* are recent.

Phrasal Comparison

(37) When the Adjective is a monosyllabic word the higher Degrees are usually formed by a terminal syllable, according to the three rules given above. But when the Adjective is a word of two syllables the Degrees are generally formed in the phrasal manner, by help of the Adverbs *more* and *most*: thus, 'useful, more useful, most useful; courteous, more courteous, most courteous.' It is, however, subject to taste and custom which method shall be used; and the ear is often the best guide.

But when the Adjective is a word of more than two syllables the Degrees are now always formed with *more* and *most*, as 'beautiful, more beautiful, most beautiful.' We can say *pleasanter* and *pleasantest*, *prettier* and *prettiest*; but *amiabler* and *amiablest*, *delicater* and *delicatest* cannot now be tolerated. Nevertheless these lengthy Comparatives and Superlatives are found not so very far back in good books.

(38) We must notice a few Superlatives of anomalous formation, viz. *foremost*, *hindermost*, *innermost*, *nethermost*, *uttermost*. These are not formed with *most*, but are due to some surviving relics of a very ancient Superlative ending in -MA, as FORMA, HINDEMA, INNEMA, NITHEMA, UTEMA, by addition of the common -st; and afterwards the termination slid into the form of 'most,' by what is called Analogy, i.e. imitation of a prevalent form. Sometimes this tendency is called Form-Association, or Form-Attraction.

(39) There are Adjectives which, from the nature of their signification, do not admit Degrees of Comparison; such are, *circular*, *daily*, *eternal*, *square*, *vernal*, *weekly*.

CHAPTER IV

THE ADVERB

(40) THE Adverb is the Part of Speech that has the widest action as a qualifier. It may be set to qualify an Adjective, as 'very good'; or to qualify another Adverb, as 'very justly'; or to qualify a verb, as 'he laughs heartily.'

When an Adverb qualifies an Adjective or a Verb it expresses degree or quality, or manner or condition; when it qualifies another Adverb it only increases or lessens the force of that Adverb.

The most frequent Adverb as a qualifier of Adjective or Adverb is *very*, and it is so commonly used as an Adverb that it might be thought to be always an Adverb. But this is not so. Before it was an Adverb it was an Adjective, and it was frequently so used in the early part of our period. In the following examples *very* is an Adjective: 'my very son Esau' (Gen. xxvii. 21); 'in very deed' (Exod. ix. 16); 'very wickedness' (Ps. v. 9); 'that very destruction' (xxxv. 8); 'in the very heavens' (lxxxix. 2); 'in that very day' (cxlvi. 4). This adjectival *very* is now used only in a set formula, which, however, is of frequent occurrence, as 'in the very middle,' 'at the very moment,' 'that's the very thing I want.'

The Flexional Adverb

The commonest kind of Adverb is that which is formed from Adjectives by the addition of the syllable *-ly*, as 'high, highly ; special, specially ; thankful, thankfully ; wise, wisely.' This termination *-ly* is a relic of the word 'like.'

If the Adjective ends in *-y*, this *y* becomes *i*, as 'happy, happily.'

If the Adjective ends with *-le*, it is enough to substitute *y* for the *e*, as 'able, ably ; possible, possibly ; humble, humbly.'

As the termination *-ly* is also that of an Adjective, a little care is sometimes necessary to discriminate between these two Parts of Speech. For instance, we say 'a weekly payment,' and we also say 'he is paid weekly' ; in the former instance 'weekly' is an Adjective, in the latter it is an Adverb. The same remark applies to 'monthly, quarterly, yearly.'

(41) The Flexional form in *-ly* is the prevalent Adverb, but there are also the Flat and the Phrasal.

The Flat Adverb

In the Flat Adverb, an Adjective is applied to serve the adverbial function without any change of form, as when we say 'walk slow, walk slower ; walk fast, walk faster ; speak loud, speak louder ; the moon shines bright.' Froude says of Carlyle : 'He could sleep sound at sea' (ch. xvii). This Adverb is frequent in our elder literature : e.g. 'clean gone' (Ps. xxxvii. 10) ; 'marvellous worthy' (cxlv. 3) ; 'exceeding glad' (Luke xxiii. 8). •

Describing his work of modernising 'Pilgrim's Progress,' Mr. Morrison says : 'The flat adverbs "exceeding" and

“like” and “wonderful” &c. are changed to *exceedingly* and *likely* and *wonderfully*.’

Phrasal Adverbs

(42) The adverbial function is often discharged not by a word but by a phrase, as ‘of a truth, of course, in a minute, face to face, arm in arm, two and two, by and bye’; and sometimes such phrases are condensed into compounds with hyphens, as ‘now-a-days.’

Comparison of Adverbs

(43) A few Adverbs have Degrees of Comparison formed, like those of Adjectives, by *-er* and *-est*, as *often*, *oftener*, *oftenest*; *soon*, *sooner*, *soonest*. ‘Some hearers will soonest trust one kind of witness, and some another’ (H. Latham, ‘Pastor Pastorum,’ 230).

There are some irregular forms of adverbial comparison, as

much	more	most
little	less	least
well	better	best
ill	worse	worse
nigh	near	next

The form *near*, which we now use as a Positive, was originally the Comparative of *nigh*.

But, more usually, the Comparatives and Superlatives of Adverbs are formed by prefixing *more* and *most*: as *more honourably*, *most willingly*.

CHAPTER V

THE NUMERALS

(44) THE Numerals form a little grammatical system by themselves ; they have their Nouns and Adjectives and Adverbs.

The chief division among Numerals is that which divides them into Cardinal Numerals and Ordinal Numerals.

The Cardinals (the name implies that they are the hinge and pivot of the Numeral system) are those familiar numbers which we deal with in arithmetic: *one, two, three, four, five, &c.* These are the chief or Cardinal numbers, and these have affinity with the nature of the Noun, and are capable of plurality; as, 'By twos and threes; ten tens is a hundred; hundreds and thousands and millions.'

When combined with Nouns they appear as Adjectives: thus, 'one apple, two dogs, three pence,' &c.

This affinity with the Adjectives explains how it was that in the old language the first three Cardinals—*one, two, three*—had adjectival Declension, that is to say, they had distinct forms for concord with Nouns in Gender and Case. A bare reminiscence of this may be recognised in the Numeral *twain*, which was anciently the masculine form of *two*, but is now only an archaic variety, with no grammatical function to distinguish it from *two*.

(45) *The Ordinals are those Numerals which assume a distinct form to signify the order or place which anything holds in a numerical series, as *first, second, third, fourth, fifth, &c.*; and all of them, except the first two, are made from the Cardinal by a change in form. The Ordinals are manifestly of an adjectival nature.

Thus we see that Numerals can assume the nature of Nouns and can assume the nature of Adjectives. There are also Adverbs, as *once, twice, thrice*. The Adverbs to the higher numbers are phrasal, as *four times, ten times, fifty times*.

		<i>Cardinals</i>	<i>Ordinals</i>
(46)	1	one	first
	2	two	second
	3	three	third
	4	four	fourth
	5	five	fifth
	6	six	sixth
	7	seven	seventh
	8	eight	eighth
	9	nine	ninth
	10	ten	tenth
	11	eleven	eleventh
	12	twelve	twelfth
	13	thirteen	thirteenth
	14	fourteen	fourteenth
	15	fifteen	fifteenth
	16	sixteen	sixteenth
	17	seventeen	seventeenth
	18	eighteen	eighteenth
	19	nineteen	nineteenth
	20	twenty	twentieth
	30	thirty	thirtieth
	40	forty	fortieth
	50	fifty	fiftieth

	<i>Cardinals</i>	<i>Ordinals</i> •
60	sixty	sixtieth
70	seventy	seventieth
80	eighty	eightieth
90	ninety	ninetieth
100	hundred	hundredth
1000	thousand	thousandth
1,000,000	million	millionth

(47) Thus far our Cardinals and Ordinals have been single words. But sometimes the Cardinal is a phrase of two or three words, and then the Ordinal is derived by a change which touches only the last word, leaving the other words unchanged. Thus :

<i>Cardinals</i>	<i>Ordinals</i>
twenty-one	twenty-first
twenty-two	twenty-second
hundred and three	hundred and third
two hundred	two hundredth
ten thousand	ten thousandth

The same rule holds in another set of Numeral phrases, which are old-fashioned but not extinct, namely these :

<i>Cardinals</i>	<i>Ordinals</i>
one and twenty	one and twentieth
nine and twenty	nine and twentieth

All the Numerals between 20 and 100, except the tens, have a double system of phraseology, one in this archaic form, and the other modern.

CHAPTER VI

THE VERB

(48) Of all the Parts of Speech the Verb is the most important in function, as being the instrument of assertion ; and it is also the most diversified in form. On these grounds it will claim a larger portion of our space.

To touch upon function first, as being most akin to our main purpose. Here the first line of distinction is that between the Intransitive Verb and the Transitive Verb, a distinction which we must carry in mind all through the chapter.

An Intransitive Verb expresses a state of being or action in itself, and it has a subject, but no direct object, as in the Verbs to *be, breathe, think, live, die, sleep, wake, stand, walk, run.*

A Transitive Verb expresses an action as affecting a person or thing, and it must have not only a subject, but also an object direct, as in the Verbs to *have, lend, give, cut, love, hate.* Thus : ‘ He loves play and hates work.’

(49) Next, to pass from function to form. Here the first line of distinction is that between Strong Verbs and Weak Verbs. To note this distinction we look at the Verb in three aspects, viz. the Infinitive, the Preterite, and the Past Participle. In the Strong Verbs the Preterite is characterised by an inward vowel change : thus, Infinitive

write, Preterite *wrote*. The Past Participle is characterised by the termination *-en*, thus : *write, wrote, written*.

In the Weak Verbs the Preterite is formed by an external termination, viz. *-ed*, and the Past Participle likewise, thus : *love, loved, loved*.

Our first attention is due to the Strong Verbs. These are very ancient, and very curious ; and as they are limited in number, we may find room for a catalogue of them.

(50) In the following list the obsolete or antique forms are printed in thick type, as, for example, **crope**, **lien**. Italics are used where weak forms have superseded the old strong forms, or *vice versâ*. Italics are also used where a Participle is curtailed, or a Preterite form has intruded into the place of the Participle.

A few verbs have two Preterites, good and authentic both ; these we will call the First Preterite and the Second Preterite : they are marked 1 and 2.

(51)

LIST OF STRONG VERBS

<i>Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
abide	abode	—
arise	arose	arisen, <i>arose</i>
be	was	been
bear	bare, bore	borne
beat	beat	beaten, <i>beat</i>
begin	began	<i>begun</i>
bid	bade, bid	bidden, bid
bind	bound	bounden, <i>bound</i>
bite	bit	bitton, <i>bit</i>
blow	blew	blown
break	brake, broke	broken
burst	burst	bursten, burst
cast	cast	casten, cast

<i>Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
chide	1. chode 2. chid	chidden, <i>chid</i>
choose	chose	chosen
cleave (adhere)	clave	—
cleave (split)	clove	cloven
climb	clomb, <i>climbed</i>	<i>climbed</i>
cling	clung	<i>clung</i>
come	came	<i>come</i>
creep	crope, <i>crept</i>	<i>crept</i>
crow	crew	<i>crowed</i>
dig	digged, <i>dug</i>	digged, <i>dug</i>
do	did	done
draw	drew	drawn
drink	1. drank 2. drunk	drunken , <i>drunk</i>
drive	drave , drove	driven
eat	ate	eaten
fall	fell	fallen, <i>fell</i>
fight	fought	foughten , <i>fought</i>
find	1. fand 2. found	<i>found</i>
fling	flung	<i>flung</i>
fly	flew	flown
forget	forgot	forgotten, <i>forgot</i>
forsake	forsook	forsaken
freeze	froze	frozen
get	got	gotten, <i>got</i>
give	gave	given
go	went	gone
grave	<i>graved</i>	graven
grind	ground	<i>ground</i>
• grow	grew	grown
hang	hung	<i>hung</i>
heave	hove	<i>heaved</i>
help	holp, <i>helped</i>	holpen , <i>helped</i>

<i>Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
hew	<i>hewed</i>	hewn
hide	hid	hidden
hold	held	holden , <i>held</i>
know	knew	known
lade	<i>laded</i>	laden
lie	lay	lien, lain
melt	<i>meltd</i>	molten, <i>meltd</i>
mow	<i>mowed</i>	mown
(be-) queath	quoth	—
ride	1. rode 2. rid	ridden
ring	rang	<i>rung</i>
rise	1. rose 2. ris	risen, <i>rose</i>
rive	<i>rived</i>	riven, <i>rived</i>
run	ran	<i>run</i>
saw	<i>sawed</i>	sawn
see	saw	seen
seethe	sod	sodden
sew	sewed	sewed, <i>scwn</i>
shake	shook	shaken, <i>shook</i>
shape	<i>shaped</i>	shapen, <i>shaped</i>
shave	<i>shaved</i>	shaven
shear	shore, <i>sheared</i>	shorn
shine	shone	<i>shone</i>
shoot	shot	shotten , <i>shot</i>
show	<i>showed</i>	shown
shrink	1. shrank 2. shrunk	shrunken , <i>shrunk</i>
sing	1. sang 2. sung	<i>sung</i>
sink	1. sank 2. sunk	sunken , <i>sunk</i>
sit	• sate , sat	<i>sat</i>
slay	slew	slain

<i>Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
slide	slid	slidden
sling	slung	slung
slink	1. slank 2. slunk	slunk
slit	1. slat 2. slit	slit
smite	smote	smitten
sow	sowed	sown
speak	spake, spoke	spoken
spin	1. span 2. spun	spun
spring	1. sprang 2. sprung	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	1. stank 2. stunk	stunk
strew	strewed	strowed strewn, strown
stride	strode	stridden
strike	struck	stricken, struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
swell	swelled	swollen
swim	1. swam 2. swum	swum
swing	swung	swung
take	took	taken, took
tear	tore	torn
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
wake	woke	waked

<i>Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
wax	waxed	waxen
wear	wore	worn
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	1. wrote	written
	2. writ	writ, wrote

The antiquated forms, which are in thick type, differ widely in the degree of their remoteness from current usage. Some of them are quite obsolete; but others are still in limited use. Of this latter class is **bare**, which is kept in the Revised Version, and is still admissible in poetic diction, though not in ordinary prose.

Those antiquated forms: **bidden, bounden, brake, bursten, casten, chode, clave, crope**, &c., though now unknown or little used in ordinary prose, have all been in use during our period. Thus Defoe: 'how they crope into all places of trust and profit.'

The strong verbs being a limited and a dwindling class, and the weak being unlimited in number and therefore more familiar to the ear, the result is that there is a slow but constant tendency for the strong verbs to catch the forms of the weak. This accounts for the displacement of the Strong Preterite **crope** by the Weak Preterite *crept*. In like manner **help** gave way to *helped*; **shore** to *sheared*. As Professor Whitney said: 'The greater mass of cases exerts an assimilative influence upon the smaller.'¹ This is the operation of 'Analogy.' And this principle of Analogy works most where cultivation is least. Hence such homely speech as this from 'Uncle Tom's Cabin': 'I spects I growed!'

¹ *Life and Growth of Language*, &c. iv.

Concerning the two forms of the preterite, which I have called the First Preterite and the Second Preterite, there are some interesting facts to be noticed.

In most cases the First Preterite is the one in use, thus : *rode, rose, wrote*, and not *rid, ris, writ*. Yet these latter may be found in good authors ; *rid* was usual with Addison, while *writ* has been very general and even prevalent almost down to our times. The Second Preterite *ris* had also its day ; its occurs in Cowley, and often in Ben Jonson. Reverseely, *chode* has become obsolete with disuse, and *chid* alone survives. In the case of *sang, sung*, the First Preterite has prevailed in England, the Second Preterite in Scotland.

(52) It was said above that the Past Participle of the Strong Verbs terminates in *-en*.

In our list of Strong Verbs there are many participles which do not so terminate ; but wherever this occurs, it is attributable to the wreck of time. In the largest number of instances, the final syllable has been shed ; thus, *clung* (the Participle) was once *CLUNGEN* ; and *begun* was *BEGUNNEN*. In some verbs, both the original form and the shortened are still current ; as *bitten* and *bit*, *forgotten* and *forgot*. Sometimes the *-en* form is antiquated, as *gotten*, by the side of *got* ; it occurs repeatedly in the Bible, e.g. 'Wisdom cannot be gotten for gold' (Job xxviii. 15).

During nearly the whole of our period there existed a fashion of using the Preterite of Strong Verbs as a participle. Thus, in 'Love's L. L.' iv. i., 'this letter is mistook ; it importeth none here.' It was good grammar in Defoe's time, and it is frequent in 'Robinson Crusoe,' thus : 'I had shook out a bag of chickens' meat in that place.' It was rife in the eighteenth century, and though corrected in the present cen-

tury, it is still admissible in poetic diction. Moreover, even now, scattered instances occur in prose, as, 'had bade' in the following passage: 'Robert's heart sank before the memory of that frail indomitable look, that aspect of sad yet immovable conviction, with which she had bade him farewell' ('Robert Elsmere,' i. 9).

WEAK VERBS

(53) It is not possible to give a List of Weak Verbs like the List of Strong Verbs, because they are not a limited number. There are scores of words which may be nouns or verbs at the will of the writer, and all these are conjugated weak. Every new verb, whether borrowed from a foreign tongue or in whatever way formed, conjugates weak. Therefore a Catalogue of Weak Verbs would not be possible.

(54) To revert to our head distinction, namely that between Verbs Intransitive and Transitive, we may here observe that there is a certain (though rather vague) affinity between the Strong and the Intransitive on the one hand, as also between the Weak Form and the Transitive Function on the other hand. As there is a considerable interchange of offices between the Intransitive and Transitive Verbs, Transitives being sometimes used intransitively and *vice versa*, such a relation as we have intimated cannot be rigid. But, nevertheless, though vague, it is real.

OF CONJUGATION

(55) Conjugation is the technical term for the tabular exhibition of the various parts and powers of a Verb. Such a tabulation is required by the very nature of the Verb. For, of all the Parts of Speech the Verb has the greatest number of affections, faculties, and powers, the greatest number of relations with other words, in short, the greatest number of functions; and answerably

to these conditions, it has the greatest flexibility of form. Of the verb's remarkable powers there are five which demand careful attention. They are the faculties of expressing Number, Person, Time, Mood, and Voice. A few words on each of these faculties with the exception of Voice, which will be treated below.

Number and Person

(56) The Verb is liable to variation, according as it is of the Singular or of the Plural Number ; as, 'he loves,' 'they love.' This change and that which is made for difference of Person are seen together in the following scheme of the Present Tense.

Singular

<i>First person.</i>	I love, call.
<i>Second person.</i>	Thou lovest, callest.
<i>Third person.</i>	He (loveth) loves ; (calleth) calls.

Plural

<i>First person.</i>	We love, call.
<i>Second person.</i>	(Ye) you, love, call.
<i>Third person.</i>	They love, call. ¹

The Personal terminations are *-est* for the Second Person, and *-es* for the Third Person Singular. The latter is often reduced to *-s*, as in 'he works,' and it is not exhibited in its fulness in verbs like 'love,' 'hope,' and others ending in *e*. But when the verb ends in *sh*, *s*, *x*, or *z*, the full *es* is written, and it makes a separate syllable, as 'he wish-es, toss-es,

¹ In the opening of our period the personal forms of the plural all ended in *-eth*, as : We, Ye, They, loveth. This occurs repeatedly in Sir Thomas Wyatt's *Defence* (1541), e.g. : 'My accusers sayeth . . . the conjectures and likelihoods that maketh proofes of mine intelligence with Pole.'

box-es; the bee buzz-es.' Once the termination of the Third Person Singular of the Present Indicative was in *-eth*, and this stands in our Bible language now.

The faculty of expressing Person is a matter of high grammatical significance. In virtue of this faculty the Verb has the subject ministration of the Personal Pronouns, a group of words whose office is subservient to that of the Verb.

The following Conjugation is so arranged as to give prominence to this faculty of expressing Person. When the Verb exercises this faculty it is thereby tied and limited to one of the three grammatical 'Persons'; and by reason of this limitation it is called the Verb Definite. The Verb which is without this limitation is called the Indefinite Verb, whose most characteristic form is the Infinitive Mood.

(57) *Of Tense*

The Tense-forms are the means of marking the difference between present and past time. They have been already described in the account of the Strong and Weak Verbs.

(58) *Of Mood*

The term 'Mood' expresses the attitude of the speaker's mind in relation to the action of the Verb. It is a matter about which there is much to say, but as the subject is rather difficult, we will distribute our observations as occasion shall call for them. Some Mood-forms are flexional, consisting of a single word; but most are phrasal, with Auxiliary Verbs. In the Primitive Conjugation they are flexional.

(59) PRIMITIVE CONJUGATION
of the Strong Verb.

Examples : Give, Know.

THE VERB INDEFINITE

INFINITIVE MOOD

<i>Flat</i>	give, know
<i>Flexional</i>	giving, knowing

PARTICIPLES

<i>Present</i>	giving, knowing
<i>Past</i>	given, known

THE VERB DEFINITE

IMPERATIVE MOOD

S. give, know (thou)	P. give, know (ye or you)
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INDICATIVE MOOD

SUBJUNCTIVE MOOD

Present Tense

S. 1. I give, know	S. 1. I	} give, know
2. Thou givest, knowest	2. Thou	
3. He (giveth) gives, (knoweth) knows	3. He, she, it	
P. 1. We	P. 1. We	} give, know
2. Ye or you	2. Ye, you	
3. They	3. They	

Preterite

S. 1. I gave, knew	S. 1. I	} gave, knew
2. Thou gavest, knewest	2. Thou	
3. He, she, it, gave, knew	3. He, she, it	
P. 1. We	P. 1. We	} gave, knew
2. Ye, you	2. Ye, you	
3. They	3. They	

(60) PRIMITIVE CONJUGATION
of the Weak Verb

In two Examples : *hope, work.*

THE VERB INDEFINITE

INFINITIVE MOOD

<i>Flat</i>	hope, work
<i>Flexional</i>	hoping, working

PARTICIPLES

<i>Present</i>	hoping, working
<i>Past</i>	hoped, worked

THE VERB DEFINITE

IMPERATIVE MOOD

Sing. Hope thou, work thou *Plur.* Hope ye, work ye or you

INDICATIVE MOOD

SUBJUNCTIVE MOOD

Present Tense

S. 1. I hope, work	S. 1. I	}	hope, work
2. Thou hopest, workest	2. Thou		
3. He (hopeth) hopes, (work-eth) works	3. He, she, it		
P. 1. We	P. 1. We	}	hope, work
2. Ye, you	2. Ye, you		
3. They	3. They		

Preterite

S. 1. I hoped, worked	S. 1. I	}	hoped, worked
2. Thou hopedst, workedst	2. Thou		
3. He hoped, worked	3. He, she, it		
P. 1. We	P. 1. We	}	hoped, worked
2. Ye, you	2. Ye, you		
3. They	3. They		

(61) Verbs, whose stems terminate in *-ld*, *-nd*, *-rd*, have their Preterite and Participle syncopated (as it is called)—that is, run up short: thus, ‘bended’ is syncopated into ‘bent.’ The same occurs also in stems with short vowel and ending in *-ll*; thus, ‘smelled’ has become ‘smelt’; but not constantly, there is no such change in ‘quell, quelled.’

<i>Present</i>	<i>Preterite</i>	<i>Participle</i>
Bend	bent	bent
Build	builded, built	builded, built
Gild	gilt	gilt
Gird	girt	girt
Lend	lent	lent
Rend	rent	rent
Send	sent	sent
Smell	smelled, smelt	smelled, smelt
Spend	spent	spent
Wend	went	[went] ¹

PHRASAL TENSES BY AUXILIARY VERBS

(62) The power of the Primitive Conjugation to express variations of Time was very limited; for instance, there was no Future Tense. The Present Tense acted as Future, and indeed the habit still continues. For instance, we often say thus: ‘I go home to-morrow, and I am going to London next week.’ When greater explicitness was needed in Tense-form, the need was supplied by the help of certain other verbs which in consequence of their office we call Auxiliaries.

Of the expansion of Tense which has been made by Auxiliaries one of the more important is that which added to the Preterite (I rose) a Tense which is here called by the old name of Perfect (I have risen).

¹ Provincial and local.

The French Grammarians distinguish these two Tenses as the Preterite Definite and the Preterite Indefinite; a just terminology which has been adopted by some English Grammarians, and although not adopted here, it must not be passed over in silence. The flexional Preterite may well be called Definite because it is used in referring an act to a definite point in past time; the phrasal Preterite simply tells of a completed act without a time reference. Thus: 'Q. Have you voted?—A. Yes, I have voted. I voted this morning at eight o'clock.'¹

In describing an action we sometimes want to signify not merely whether it is placed in Present, Past, or Future time, but also to convey a more precise idea of the state or progress of the action at the time indicated; whether as a momentary, or a continuous, or a completed action. It is not enough to have the means of saying, 'I rise, I rose, He will rise,' but we have sometimes occasion to say, 'I am rising, I was rising, I shall be rising, He will be rising'; and again at other times to say thus: 'I have risen, I had risen, I shall have risen, He will have risen.' Here are nine conditions of time, whereof we can express only two by single words; the remaining seven must be rendered by Phrases.

The Pluperfect Tense puts the event back behind another past event, i.e. it signifies that the event had taken place before another event in past time; as: 'I had risen when he called; I had risen before the hour had struck.'

In the construction of Tense-phrases the auxiliary Verbs which are mostly employed are four, namely, *be*, *have*, *shall*, *will*.

¹ A foreigner holding the office of librarian in an English library was requested to make a note about a certain book, which he immediately did, and then said: 'There, I wrote it down.' An Englishman would have said, 'I have written it down': and the rationale of the difference is this—that the 'wrote' formula implies a date in past time, which was a thing alien to the occasion.

Between *be* and *have* there has been a rivalry of centuries which has resulted to the advantage of *have*. In the earlier part of our period we may often find the auxiliary *be* where now we should use *have*. Thus 'the people were clean passed over Jordan' (Joshua iii. 17).

By the aid of *shall* and *will* we acquired a Future Tense which was lacking in the Primitive Conjugation, and in this service *shall* supplies the First Person, and *will* the Second and Third. Thus: I shall, thou wilt, he will; We shall, ye will, they will. The reason is this: 'I will go,' sounds too much like a promise to go, whereas 'I shall go' is more removed from personal motives and announces the act of going as a future event. When *will* is put in the place of *shall*, it is a Kelticism.¹

Between *shall* and *will* there has been a long-sustained rivalry, which still continues, and in which *will* is ever slowly gaining. In the early part of our period, especially in Bible diction, we often find *shall* where now we should put *will*. Thus: 'He that observeth the wind shall not sow; and he that regardeth the clouds shall not reap' (Eccles. xi. 4).

¹ This designation is explained in my *English Philology*, § 239.

PRIMITIVE CONJUGATION OF THE VERB 'TO BE'

(63) This Conjugation is made up from fragments of three ancient verbs, whereof one appears in *is*, another in *was*, and the third in *be*, *been*.

THE VERB INDEFINITE

INFINITIVE MOOD

<i>Flat</i>	be	
<i>Flexional</i>	being	

PARTICIPLES

<i>Present</i> :	being	<i>Past</i> :	been
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THE VERB DEFINITE

IMPERATIVE MOOD

S. Be thou

P. Be ye or you

INDICATIVE MOOD

SUBJUNCTIVE MOOD

Present Tense

S. 1. I am

S. 1. I be

2. Thou art

2. Thou be

3. He, she, it is

3. He, she, it be

P. 1. We be, are

P. 1. We be

2. Ye, you be, are

2. Ye, you be

3. They be, are

3. They be

Preterite

S. 1. I was

S. 1. I were

2. Thou wast

2. Thou were, *wert*

3. He, she, it was

3. He were

P. 1. We were

P. 1. We were

2. Ye, you were

2. Ye, you were

3. They were

3. They were

Within our horizon are found some lingering relics of a former Indicative Present: I *be*, thou *beest*, he *beth*^t; we, ye, they *be*. We have the 3 pl. surviving in a current phrase, 'the powers that *be*.' In the Subjunctive Preterite 2 sg. *were* is the true historic form; and *wert* is modern.

PRIMITIVE CONJUGATION OF THE VERB 'HAVE'

(64) THE VERB INDEFINITE

INFINITIVE MOOD

<i>Flat</i>	have
<i>Flexional</i>	having

PARTICIPLES

<i>Present</i> :	having	<i>Past</i> :	had
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THE VERB DEFINITE

IMPERATIVE MOOD

S. Have thou	P. Have <i>ye or you</i>
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INDICATIVE MOOD

SUBJUNCTIVE MOOD

Present Tense

S. 1. I have	S. 1. I have
2. Thou hast	2. Thou have
3. He, she, it hath, has	3. He, she, it have
P. 1. We have	P. 1. We have
2. Ye, you have	2. Ye, you have
3. They have	3. They have

Preterite

S. 1. I had	S. 1. I had
2. Thou hadst	2. Thou had
3. He, she, it had	3. He, she, it had
P. 1. We had	P. 1. We
2. Ye, you had	2. Ye, you
3. They had	3. They

} had

(65) There are some other Auxiliaries which make Tense-Phrases. Especially we may notice the Preterite of the verb *to use*, for rendering past habitual action, as : 'I used to rise early.' The phrasal action of the verb *do* is remarkable. 1. It is a tense-auxiliary in negative and interrogative sentences, as : 'I do not think so : do you think so ?' 2. In emphatic assertion, as : 'he did come.' This is not equivalent to 'he came' ; but it is the corrective reply to 'he did not come.'¹ And 3. it is used as a symbol verb which may stand deputy for any verb whatever. The following quotation affords an example of this symbolic *do*, as also of the Habitual Tense above described : 'At a civic banquet a roast swan *used* to form as indispensable a dish as turtle soup *does* at present.'

The auxiliary *get* has peculiar effects, e.g. 'to get excused, married, washed' : effects worthy of the scholar's attention. 'Newberg thinks in about two weeks the thing might be got completed' (Carlyle, in Froude's 'Life,' ii. 219).

PHRASAL MOODS BY AUXILIARY VERBS

(66) As in Tense so in Mood, with process of time new devices were needed. The Primitive Conjugation was unequal to the supply of the requisite variety, and the new expansion came in the form of Phrase, with the aid

¹ In the beginning of our period this emphatic function of the auxiliary *do* had not yet come up. For instance, in 1611 we read 'Rejoice with them that do rejoice, and weep with them that weep' (Rom. xii. 15). Here we see that *do* is inserted in one clause and omitted in another where the conditions are the same. In 1881 this is altered to 'Rejoice with them that rejoice.'

of Auxiliary Verbs. The Imperative Mood called in the verb *let*; the Subjunctive and Optative Moods found help in the following Auxiliary Verbs.

<i>Present</i>	<i>Preterite</i>	<i>Participle</i>
[shall]	should	_____
[can]	could	_____
may	might	_____
mote	[must]	_____
[owe]	ought	_____
[will]	would	_____

I have thought it worth while to exhibit these Auxiliaries in this tabular manner in order that an important difference between these verbs and self-verbs may strike the eye. The Auxiliaries are nearly all destitute of Participle; and this is a very significant because a natural characteristic. The only exceptions to this rule are the verbs *be* and *have* and *get*. The participle *been* acts as an auxiliary—‘he has been praised’: and so does the participle *got*, as in 65. Also the participle *had*, as: ‘the praise he has had bestowed upon him.’

Brackets are used to exclude words that have no part in the modal action. In the Present Tense only two—namely, *may* and *mote*—have any subjunctive or optative value.

In *will*, *would*, it is to be observed that the Present *will* is used for Tense only and makes no Mood; but its Preterite *would* is much employed in modal use, as: ‘To counterfeit the style of Butler would require a rare hand’ (W. E. Gladstone).

(67) THE PARTICIPLES

A Participle is a word which participates in the properties of the Verb and likewise in those of the

Adjective. The Participles share the verbal property of expressing Time, and we have in English two participial tenses, the Present and the Past. Moreover, the Present Participle shares the government of the Verb, and is followed by an objective case, as: 'I found him buying corn.'

As Adjectives, both Participles can qualify a Noun, as: 'This is the winning horse, and that is one of the beaten horses.'

It is chiefly by combination with the Participles, and more especially with the Past Participles, that the Auxiliaries operate in developing the rich variety of Tenses and Moods and Voices.

The Passive Voice

(68) At the beginning of this chapter we marked the importance of the distinction between the Verb Transitive and the Verb Intransitive. It is only with the Transitive Verb that this section is concerned. The Verb Transitive has two Voices, the Active and the Passive.

The Transitive Verb in the Active Voice expresses the subject's action upon an object, as: 'Demetrius seeks gain; the muleteer drives mules; they have taken the city.'

The Transitive Verb in the Passive Voice expresses the subject's endurance or receipt of action from the agent, as: 'Gain is sought by Demetrius; mules are driven by the muleteer; the city has been taken by them.'

The Passive Verb is constructed with the Past Participle and the auxiliary *be*.

(69) •

DEVELOPED CONJUGATION

*of a Transitive Verb in both Voices*Example : *Take.*

ACTIVE VOICE

THE VERB INDEFINITE

INFINITIVE MOOD

	<i>Present</i>	<i>Past</i>
<i>Flat</i>	take	have taken
<i>Flexional</i>	taking	having taken
<i>Phrasal</i>	to take	to have taken

Gerunds

<i>Present</i> (of, from, by, in)	taking
<i>Past</i> (after, for, through, without)	having taken

PARTICIPLES

Present, taking Past, taken Perfect Past, having taken

THE VERB DEFINITE

IMPERATIVE MOOD

- S. 1. Let me take. 2. Take thou. 3. Let him take.
 P. 1. Let us take. 2. Take (ye) you. 3. Let them take.

INDICATIVE MOOD

Present Tense (Flexional)

- S. I take, thou takest, he (taketh) takes.
 P. We take, (ye) you take, they take.

Present Tense (Phrasal)

- S. I am taking, thou art taking, he is taking.
 P. We are taking, (ye) you are taking, they are taking.

Past Imperfect

S. I was taking, thou wast taking, he was taking.

P. We were taking, (ye) you were taking, they were taking.

Preterite

S. I took, thou tookest, he took.

P. We took, (ye) you took, they took.

Perfect

S. I have taken, thou hast taken, he (hath) has taken.

P. We have taken, (ye) you have taken, they have taken.

Pluperfect

S. I had taken, thou hadst taken, he had taken.

P. We had taken, (ye) you had taken, they had taken.

Future Simple

S. I shall take, thou wilt take, he will take.

P. We shall take, (ye) you will take, they will take.

Future Perfect

S. I shall have taken, thou wilt have taken, he will have taken.

P. We shall have taken, (ye) you will have taken, they will have taken.

SUBJUNCTIVE MOOD

Present Tense (Flexional)

S. I take, thou take, he take.

P. We take, (ye) you take, they take.

Present Tense (Phrasal)

S. I be taking, thou be taking, he be taking.

P. We be taking, (ye) you be taking, they be taking.

Past Imperfect

S. I were taking, thou were (wert) taking, he were taking.

P. We were taking, (ye) you were taking, they were taking.

Preterite

S. I took, thou took, he took.

P. We took, (ye) you took, they took.

Perfect

S. I have taken, thou have taken, he have taken.

P. We have taken, (ye) you have taken, they have taken.

Pluperfect

S. I had taken, thou had taken, he had taken.

P. We had taken, (ye) you had taken, they had taken.

Futuritive Aorist

S. I should take, thou should take, he should take.

P. We should take, (ye) you should take, they should take.

Futuritive Perfect

S. I should have taken, thou should have taken, he should have taken.

P. We should have taken, (ye) you should have taken, they should have taken.

PASSIVE VOICE

THE VERB INDEFINITE

INFINITIVE MOOD

	<i>Present</i>	<i>Past</i>
<i>Flat</i>	Be taken	Have been taken
<i>Flexional</i>	Being taken	Having been taken
<i>Phrasal</i>	To be taken	To have been taken

Gerunds

Present. (Of, after, through) being taken.

Past. (By, from) having been taken.

PARTICIPLES

Present. Being taken.

Past. Having been taken.

THE VERB DEFINITE

IMPERATIVE MOOD

S. (1) Let me be taken ; (2) be thou taken ; (3) let him be taken, be it taken.

P. (1) Let us be taken ; (2) be (ye) you taken ; (3) let them be taken.

INDICATIVE MOOD

Present Tense

S. I am taken, thou art taken, he is taken.

P. We are taken, (ye) you are taken, they are taken.

Continuous Present Tense

S. I am being taken, thou art being taken, he is being taken.

P. We are being taken, (ye) you are being taken, they are being taken.

Past Imperfect

S. I was being taken, thou wast being taken, he was being taken.

P. We were being taken, (ye) you were being taken, they were being taken.

Preterite

S. I was taken, thou wast taken, he was taken.

P. We were taken, (ye) you were taken, they were taken.

Perfect

S. I have been taken, thou hast been taken, he (hath) has been taken.

P. We have been taken, (ye) you have been taken, they have been taken.

Pluperfect

S. I had been taken, thou hadst been taken, he had been taken.

P. We had been taken, (ye) you had been taken, they had been taken.

Future Simple

S. I shall be taken, thou wilt be taken, he will be taken.

P. We shall be taken, (ye) you will be taken, they will be taken.

Future Perfect

S. I shall have been taken, thou wilt have been taken, he will have been taken.

P. We shall have been taken, (ye) you will have been taken, they will have been taken.

SUBJUNCTIVE MOOD

Present Tense

S. I be taken, thou be taken, he be taken.

P. We be taken, (ye) you be taken, they be taken.

Past Imperfect

S. I were taken, thou were (wert) taken, he were taken.

P. We were taken, (ye) you were taken, they were taken.

Perfect

S. I have been taken, thou have been taken, he have been taken.

P. We have been taken, (ye) you have been taken, they have been taken.

Pluperfect

S. I had been taken, thou had been taken, he had been taken.

P. We had been taken, (ye) you had been taken, they had been taken.

Futuritive Aorist

S. I should be taken, thou should be taken, he should be taken.

P. We should be taken, (ye) you should be taken, they should be taken.

Futuritive Perfect

S. I should have been taken, thou should have been taken, he should have been taken.

P. We should have been taken, (ye) you should have been taken, they should have been taken.

Other combinations may be found, but those which have been given are perhaps enough for our purpose. And the purpose is rather to illustrate the action of the Auxiliaries, than to register every possible combination ;

our object is gained if we bring home to the scholar's mind what a vast expansion has accrued to the Definite Verb through the service of Auxiliaries to express Tense and Mood and Voice.

(70) One important remark to close this chapter. The Auxiliaries when in the service of other verbs lose much of that full meaning which they possessed as self-verbs. The verbs *be* and *have* were and still are presentive words. In Heb. xi. 6: 'he that cometh to God must believe that he is,' the word *is* acts not as an Auxiliary, but is a self-verb, and means 'exists.' *Have* as a presentive or self-verb signifies possession: 'I have a pen' means 'I possess a pen.'

And not only in meaning but even in conjugation the auxiliaries sometimes differ from the same words when used as self-verbs. The verb *will* offers a good example. This verb is sometimes presentive, as: 'they will Baruch to hide himself' (Jerem. xxxvi. contents). In this sense it conjugates thus: Pres. *will*, Pret. *willed*, Part. *willed*; and it has *willeth*, 3 Pres. Sing., 'who willeth that all men should be saved' (1 Tim. ii. 4), 1881. Neither *willed* nor *willeth* has any auxiliary function.

In like manner the auxiliary *do* is formally distinguished from the self-verb, thus: 'Doth our law judge any man, before it hear him, and know what he doeth?' The self-verb, moreover, has a past participle, thus: *do*, *did*, *done*. But the auxiliary has no past participle (66).

CHAPTER VII

THE PRONOUNS

(71) THE Pronoun is (as its name imports) the Part of Speech which stands for a Noun, and it is capable of the three nounal aspects, namely the substantival, the adjectival, and the adverbial. In fact the Pronouns constitute a separate and distinct system, a language within a language, an inward and mental reflection of those Parts of Speech which more immediately express the outward and tangible things.

The essential character of the Pronoun lies in its relation to the Noun. Therefore the Pronouns fall into two chief groups, the Definite and the Indefinite, according as they have or have not a relation to some definite particular Noun.

The Definite Pronouns are : 1. Personal, 2. Reflexive, 3. Possessive, 4. Demonstrative, 5. Relative, 6. Interrogative.

1. *The Personal Pronouns*

(72) The Personal Pronouns are subject to variation on four different grounds, viz. : Gender, Number, Case, Person. We must say a few words on each of these.

GENDER cannot be said to survive anywhere in the English Language except in the Personal Pronoun of the Third Person Singular : *he, she, it*. (But see 29.)

NUMBER and CASE are functions which these Pronouns have in common with Nouns.

PERSON is the chief characterising quality of these Pronouns, and they are well named 'Personal.' There are three 'Persons': the Pronoun which represents the person speaking is said to be a Pronoun of the First Person; that which represents the person spoken to is said to be of the Second Person; that which represents the person spoken of is said to be of the Third Person.

This grammatical 'personality' should be carefully attended to and understood. When we say 'Person' in ordinary talk we mean a human being and not a 'Thing.' But the grammatical term 'Person' covers all that is signified by Person and Thing, all that can be expressed by a Noun; creatures animate and inanimate, objects of sense or of mind, things abstract or things concrete. As regards the Third Person, this is manifest at a glance, because the Third Person has three genders, *he, she, it*, and it is manifest that these three are capable of representing all persons and all things. But the same may be claimed also (in a sense) for I and Thou, as will be seen below in the section on Personification.

(73) The Personal Pronoun for the First Person is thus declined :

	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	I	we
<i>Gen.</i>	of me (MİN)	of us (ÜRE)
<i>Dat.</i>	me, to me	us, to us
<i>Acc.</i>	me	us

The ancient genitives MİN and ÜRE are inserted for the sake of the light which they throw upon the Possessive Pronouns *mine (my)* and *our*.

In the First Personal Pronoun the same form *me* stands equally for the Dative and for the Accusative Case.

In the sentence 'Take me with you' it is Accusative; but in 'Give me a pin' it is Dative, and means 'to me.' In the old expressions *methinks* (it seems to me) and *methought* (it seemed to me) the *me* is a Dative.

(74) The Personal Pronoun of the Second Person is thus declined :

	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	thou	ye, you
<i>Gen.</i>	of thee (THIN)	of you (EOWER)
<i>Dat.</i>	thee, to thee	you, to you
<i>Acc.</i>	thee	you

The old forms THIN and EOWER are inserted for the light they throw upon the Possessives *thine* (*thy*) and *your*.

Signal changes have taken place (during our period) in the Pronouns of the Second Person. The singular *thou* has been displaced from its native function by the plural *you*. In our Bible, *thou* holds its ancient place; but at the present day (if we put aside an obscure rustic survival) it is entirely confined to religious use. As late as Richardson's novels, it was still used among near relations and intimate friends, and, moreover, to domestic servants.

The plural of the Second Person in our Bible is, nom. *ye*, obj. *you*; but now *you* serves both for nominative and objective. In the northern kingdom *ye* survives: 'Ye'll have been to Edinburgh, maybe?' ('Cranford,' viii.)

(75) The Pronouns of the Third Person are distinguished by having Gender; i.e. a several form for Masc., Fem., Neut. The Masculine Pronoun is thus declined :

	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	he	they
<i>Gen.</i>	HIS, of him	THEIR, of them
<i>Dat.</i>	him, to him	them, to them
<i>Acc.</i>	him	them

The Feminine Pronoun is thus declined :

<i>Nom.</i>	she	(the same as above)
<i>Gen.</i>	HIRE, of her	„
<i>Dat.</i>	her, to her	„
<i>Acc.</i>	her	„

The Neuter Pronoun is thus declined :

<i>Nom.</i>	it	(the same as above)
<i>Gen.</i>	his, of it, its	„
<i>Dat.</i>	it, to it	„
<i>Acc.</i>	it	„

The ancient Genitives *HIS*, *HIRE*, and *THÆRA* are inserted because of the light which they throw upon the Possessive Pronouns *his*, *her*, and *their*.

HIS, the ancient Genitive of *it*, survived into our period. The new Genitive (*its*) appears not in the Bible of 1611, where the Genitive of *it* is always *his*, like the Masculine. Thus ‘of beaten work made he the candlestick; his shaft, and his branch, his bowls, his knops, and his flowers’ (Exod. xxxvii. 17); ‘it shall give forth his water’ (Num. xx. 8); ‘the iron gate opened of his own accord’ (Acts xii. 10). Wherever we meet ‘its’ in Shakespeare or Hooker or any text of their time, it is generally due to some later editor. The writers of that age used *his* or *thereof* or (sometimes) they used *it* possessively, where we say ‘its.’ Thus Hopker (E. P. i. 3): ‘That which is heaieve mounting sometime upwards of it owne accord.’

Here we must observe that the Pronouns *they*, *their*, *them* are not exclusively Personal Pronouns. They were Demonstratives before they became Personal Pronouns, and in many passages (especially of the earlier part of our period) they are Demonstratives still. For example: ‘Whether of them twain

did the will of his father?' Here *them* is a Demonstrative Pronoun, and the modern equivalent would be 'of those two.' When these Demonstratives were taken over to the ranks of the Personal Pronouns, they superseded *hi*, *hir*, *hem*, which were the proper plurals to 'he, she, it.' This change was a long time in operation, and it was completed only just before the commencement of our period. In rustic speech the folk still say *'em*, a word which though it means the same as 'them' is not a shortened form of 'them,' but of *hem*, the predecessor of 'them.'

(76) In the Third Person *him* stands equally for the Dative and Accusative Cases. In the sentence 'I saw him to-day' it is Accusative; but in the sentence 'I gave him an apple' it is Dative, the *him* meaning 'to him.' We may determine the Case of *him* by trying whether we can substitute for it a phrase with 'to' or 'for' or 'against.' Thus: 'His fame had raised him up enemies' (i.e. against him) — (Macaulay).

Examples of ¹ me, ² us, ³ thee, ⁴ you; ⁵ him, ⁶ her, ⁷ it, ⁸ them, in the Dative Case without a Preposition:—

1. 'Curse me this people' (Num. xxii. 6).

This Dative *me* came to be used beseechingly, caressingly, coaxingly, as in 'Othello,' III. iv.: 'I pray, talk me of Cassio,' and in 'Merchant,' II. ii.: 'Give me your present to one Master Bassanio.'

At length it slid into the condition of a mere expletive particle, as: 'The skilful shepherd peel'd me certain wands' ('Merchant,' I. iii.).

2. 'They shall search us out the land, and bring us word again' (Deut. i. 22).

3. 'I give it thee' (Gen. xxiii. 11).

4. 'Take you a lamb' (Exod. xii. 21). 'To search you out a place' (Deut. i. 33).

5. 'Jacob took him rods of green poplar' (Gen. xxx. 37).

6. 'His lovely words her seemed due recompence' ('F. Q.' I. iii. 30).

7. 'Give it a plum, a cherry, and a fig' ('King John,' II. i. 162).

8. 'Give ye them to eat' (Matt. xiv. 16).

The compendious phrase 'to write me (him, you, them),' meaning 'to write a letter to me (him, you, them),' has been used by good authors down to the middle of the present century. Dr. Fitzedward Hall quotes Lord Brougham in 1852: 'I was going to write you, when your letter came.' This usage is now rather antiquated, though still current in commercial diction.

The objection to this mode of expression is closely connected with the ellipsed 'lotter,' which is understood. For if the direct object of the Verb is expressed, we may use 'write me' quite freely, whether we mean 'to me,' as in 'write me a letter'; or 'for me,' as 'I wish you would write me a letter of introduction.'

Personal Pronouns Impersonal

(77) The Pronoun *you* and its Possessive *your*, besides their proper personal uses, have also an impersonal use, in which they are symbols for general illustration and indicate no person in particular. 'When a man leaves New York on a given day you can calculate to about twelve hours when he will be in London' (John Bright, March 13, 1865). 'Bold as only your timid creatures can be bold' (George Meredith, 'The Egoist,' iii.).

In this impersonal quality the Pronoun of the Second

Person, *we*, *our*, also shares, though less conspicuously. Thus: 'Even though our thoughts are not with our company, the mention of our names is a bell to which we usually answer. Hearing hers, Nancy started' (J. M. Barrie, 'The Little Minister').

The impersonal use of *it* as a vague and abstract Subject is very familiar, as: 'It is good to be cheerful.' As a vague and abstract Objective it is far less frequent, but it furnishes a telling form of speech, as: 'Come and trip it as you go' ('L'Allegro,' 34). This locution was admitted into Biblical diction in the Revision of 1881, e.g. 1 Peter v. 3: 'Neither as lording it over the charge, allotted to you.'

2. The Reflexive Pronouns

(78) Reflexive Pronouns are such as refer back to the Subject of the sentence. They are formed by attaching *self* or *selves* to a Personal or Possessive Pronoun, as *myself*, *thyself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*.

They appear in the Nominative Case, as: 'I myself, thou thyself, he himself, she herself, we ourselves, ye (you) yourselves, they themselves.'

But their most signal use is in the objective, as: 'He said that to save himself trouble.'

In the earlier times of our period this addition of *self* and *selves* was not required; the simple Personal Pronoun was used with a Reflexive sense in the Objective Case, e.g. 'I lighted on a certain place where was a den, and I laid me down in that place to sleep' ('Pilg. Prog.' init.); 'In the afternoon went to work to make me a table' ('Robinson Crusoe'). Here *me* signifies 'for myself.' 'Go hide thee' (Jerem. xxxvi.); 'Who laid

him down and bask'd him in the sun ' (' As You Like It,' II. vii. 15) ; ' Ye clothe you, but there is none warm ' (Haggai i. 6) ; ' that they may build them a city to dwell in ' (Psalm cvii. 36) (1539). Here *them* is equivalent to ' for themselves. '.

3. *The Possessive Pronouns*

(79) The Possessive Pronouns are *mine; my; thine, thy; his, her, its; our, your, their*. These have all been formed from old Genitive Cases of the Personal Pronouns. *My* and *thy* are only forms of *mine* and *thine* ; which were curtailed before Consonants.

The Possessive Pronouns are at first adjectival, as in the following examples : *my debt, thy offer, his opinion, her knitting, ' its water ' (Num. xx. 8, R.V.), our house, your ideas, their choice* ; but these like other Adjectives take on a substantival character, and unlike other Adjectives have separate forms for this purpose : as ' *the debt is mine, the offer was thine, the opinion was his, the knitting is hers, this house is ours, that idea was yours, the choice was theirs*. The substantival set, *mine, thine, his, hers, its, ours, yours, theirs*, are formally distinguished from the adjectival set, except in two instances, viz. *his* and *its*.

Where different functions are discharged by words of identical outward form, attention is required if we would verify the internal difference. For *his* substantival we may quote Acts xvi. 33 : ' he and all his. ' In ' King Hen. VIII ' I. i. 18 there occurs a bold example of the substantival *its* :

- Each following day •
- became the last day's master, till the next
Made former wonders its. •

There is another ' his ' which demands a word. In ' John

his book' it has been usual to explain the 'his' as an ignorant expansion of the genitival termination. But it may be the survival of a very ancient idiom, and the grounds for this opinion are briefly indicated in my 'English Philology,' ed. 5 (1892), § 572.

The Possessive Pronoun is sometimes used by anticipation before its Noun has been mentioned, e.g. 'Thomas of Ercildoune in the thirteenth century was carried to her own land by the Queen of Faerie' (Henry Morley, 'English Writers,' i. 115. 1887); 'The practical object of benefiting their fellow-creatures has been at least as powerful a motive with great economic thinkers as the speculative aim of enlarging the boundaries of knowledge' (L. L. Price, at Ipswich, 1895).

4. *The Demonstrative Pronouns*

(80) Of this group the word which claims, on more grounds than one, to be considered first, is the Demonstrative Pronoun *that*, a word which besides its function of Demonstrative has given us the Relative *that* and the Conjunction *that*, and a still more busy functionary than either of those, namely, the Definite Article *the*.

The Demonstrative *this* has the function of counterpart to the Demonstrative *that*: thus, speaking of things that are coupled or contrasted, we say 'this and that, these and those.'

Another Demonstrative is *yon*, which, though of late centuries it has been more used in colloquy than in literature, has been deemed worthy of a place in Bible diction by the Revisers of 1885, as: 'Even yon Sinai trembled' (Ps. lxxviii. 8).

These are Adjectives, but from them have sprung the Adverbs *thê*, *then*, *thence*, *there*, *thither*, *though*, *thus*, *yonder*.

5. *The Relative Pronouns*(a) *Of the Old Order*

(81) The Relative Pronouns are so called because they refer or relate to a subject previously expressed, which is called the Antecedent, as : 'The dog that barked.' Here 'the dog' is Antecedent, and *that* is the Relative Pronoun. Historically the first of our Relatives, it was taken from the old Demonstrative *that*, which often acted as antecedent to it, thus : 'that that' where we now say 'that which' : e.g. 'I shall do that that is reason' ('Merry Wives,' I. i.).

We must notice an elliptical use of *that*, pretty common in the early part of our period, as : 'So she gleaned in the field until even, and beat out that she had gleaned' (Ruth ii. 17); 'Open thy mouth, and eat that I give thee' (Ezek. ii. 8); 'Take that thine is' (Matt. xx. 14). In these instances *that* stands for 'that that'; the first a Demonstrative, the second a Relative. This elliptical 'that' is no longer used in prose, but we have something like it in the Relative *what*, which we use as equivalent to 'that which.'

(b) *Of the New Order*

(82) At the dawn of our period the old Interrogatives *who*, *which*, and *what* came into use as Relatives. *Who*, and its Objective Case *whom*, refer to persons only; while the Possessive *whose* refers mostly, but not exclusively, to persons. It has of late years been more used of things than heretofore, as : 'That great Abbey of Oseney which was for a moment the cathedral church of the Bishoprick whose throne is now hidden in the elder minster of Saint Fritheswyth' (E. A. Freeman, 'N. C.' iv. 47).

Which is now no longer used of persons ; but it was commonly so used in the earlier part of our period, and it is familiar to us from the Bible and Shakspeare :

Pray, good shephord, what fair swain is this
Which dances with your daughter ?

‘ Winter’s Tale,’ iv. iv. 166. 2

The curious fact is—we have in this Relative set up a new Gender within our period. We say ‘ the person who,’ but ‘ the thing which,’ making *which* of the Neuter Gender. And this is becoming more and more imperative. In regard to ‘ Our Father which,’ the Americans have taken a new departure, and they elect to say ‘ Our Father who.’

The Relative Pronouns are almost wholly substantival. None of them but *which* is adjectivally used : ‘ This train goes to Bath, for which place I am bound.’

(83) Adverbs of the Relative group are *thê, how, when, whence, where, whither, why*. As *when* refers to time, *whence* and *whither* to direction, *how* to manner, and *why* to reason, so does *where* originally refer to place ; but it has attained a larger and more general power of relation, as : ‘ I have heard of donkey-races where the last wins ’ (John Bright, January 18, 1865).

We have placed this group between its two feeders, the Demonstratives and the Interrogatives.

6. *The Interrogative Pronouns*

(84) The Interrogative Pronouns are *who, which, what, and whether*. The first and the last, *who* and *whether*, are substantival. *Who* stands alone in retaining some of its ancient Cases, and is thus declined :

Singular and Plural

<i>Nom.</i>	who
<i>Gen.</i>	whose, of whom
<i>Dat.</i>	to whom
<i>Acc.</i>	whom

Which and *what* are used both substantivally and adjectivally, thus: 'Which is the man?' and 'which way did he go?' 'What is the price?' and 'What news have you?'

Adverbial Interrogatives: *how* and *why*, old instrumental cases of *what*.

Connected with these Interrogatives there is a turn of speech which deserves to be noted. We talk of knowing 'who is who—what is what,' and the like; thus erecting the Interrogative Pronoun (so to say) into Subject and Predicate at once. Shakspeare has 'which is which' in 'Mids. Night,' II. i.; and Spenser has 'whether is whether:'

For they so like in person did appeare,
That she uneach discerned whether whether weare.
'The Faery Queene,' IV. ix. 10.

Some Remarks upon the Adverbial Pronouns

(85) The Adverbial Pronouns which cluster around the base of the Demonstratives and Relatives and Interrogatives are capable of conveying to our minds the great abstract ideas of time, place, cause, reason, degree, proportion, way, manner, extent.

1. Of time: *then*, *when*. Observe that these two words are related to one another in the same manner as 'that' to 'what,' the Demonstrative to the Interrogative.

2. Of place: *here*, *hither*, *hence*; *there*, *thither*, *thence*; *where*, *whither*, *whence*.

3. Of cause or reason: *why*. There was an old phrase for *thȳ* (= for that cause), with a corresponding for *why* (= for which cause), and these got shortened to *thȳ*, *why*. Whether for the clash with the Possessive *thy*, or for whatever cause, this *thȳ* was dropped, and only *why* remains. It is an old Ablative case of *what*, as *thȳ* was of *that*.

4. Of degree or proportion: *thȳ*, with Comparatives, as 'the more the merrier.' This is the old Ablative *thȳ* just mentioned, which, though it died out in the sense which responded to *why*, yet survived to mean 'in that degree or proportion, by that means, thereby.' Thus in Eccles. vi. 11: 'Seeing there be many things that increase vanity, what is man the better,' where *the* plainly means 'by it,' 'thereby'; and Acts xxiv. 26: 'He hoped also that money should have been given him of Paul, that he might loose him: wherefore he sent for him the oftener.'

'If the amendment of manners be aym'd at, look into Italy and Spain, whether those places be one scruple the better, the honester, the wiser, the chaster, since all the inquisitionall rigor that hath bin executed upon books' (John Milton, 'Areopagitica'); 'The lower the suffrage, the higher the budget mounts' ('Quarterly Review,' No. 367, p. 84).

5. Of way or manner or extent: *how*, i.e. in what manner. Different as it looks, it is really a doublet of *why*—that is, an Ablative of *what*.

Here belong that pair of correlatives, *so* and *as*: 'so far as, so 'long as, so much as.' 'So do, as thou hast said' (Gen. xviii. 5).

Compound and Phrasal Adverbial Pronouns

(86) There is a group of Compound Adverbial Pronouns, e.g. *hereby*, *herein*, *hereto*, *hereafter*, *heretofore*, *hereunto*, *hereupon*, *herewith*, not so much used now as they were in the early part of our period. They may be translated into Phrasal Adverbs by substituting 'this' for *here* (either alone or with a Noun) and inverting the order, thus: *hereby* may mean (among other things) 'by this (writing)'; *herein* 'in this (book)'; *hereto* 'to this (place)'; *hereafter* 'after this (time)'; *heretofore* 'before this (time)'; *hereupon* 'upon this (remark)'; *herewith* 'with this (letter).'

And as *here-* in these Compound Adverbs represents 'this,' so *there-* in another set represents 'that' or 'it,' e.g. *therefore* 'for that (reason)'; *thereof* 'of it,' as in Lev. xiv. 45: 'And he shall break down the house, the stones of it, and the timber thereof.'

In a third set *where-* represents 'what'; as *wherefore* 'for what (reason)'; *whereto* 'to what (end).'

Other Compounds of the same nature are *however*, *howsoever*.

Of *thence* and *whence* there is a phrasal expansion, namely, 'from thence' and 'from whence.'

With the Adverb *how* are made phrases to signify extent of time, or magnitude, or distance, as 'how big, how long, how much, how old, how far away.'

THE INDEFINITE PRONOUNS

(87). These are so called because they have not a definite reference to any particular Noun. They offer a strong contrast to all the Pronouns hitherto described, both by the materials of which they are made, and by

the manner in which they are employed. They are drawn from various parts of the vocabulary; they signify relations of a vague, indefinite character. Some are used substantivally, and some adjectivally, but most of them both ways. A few are adverbial. The most familiar are these: *all, an (a), any, aught, certain, divers, each, either, else, enough, every, few, many, neither, no, none, nought, oft, often, one, once, only, other, same, several, some, such, sundry, very, whit, wise.*

Of these there are two which have the substantival property of plurality, viz. *one* and *other*. We say, 'the right ones, the wrong ones, the only ones.' *Other* is declined in the following manner :

	<i>Singular</i>	<i>Plural</i>
<i>Nom. and Obj.</i>	other	others
<i>Possessive</i>	other's	others'

(88) Some of these Pronouns combine into phrases, as 'certain ones, many one, many a one, many a, every whit.'

This tendency to combination has produced some compounds, as *nobody, nothing, somebody, something, somewhat.*

In the latter word it is to be noted that 'what' is not Interrogative but Indefinite, as it also is in *whatever, whatsoever*. The same is the case with 'who' and 'which' in the compounds *whoever, whoso, whosoever; whichever, whichever.*

Adverbial compounds which belong here are *contrariwise, else, elsewhere, nowhere, otherwise, somehow, somewhere.*

(89) There is no tract of the language in which the student has greater need of vigilance to determine the

Part of Speech or the shade of signification; none where he has a finer opportunity of culture for the grammatical sense.

Among the peculiarities of this group is the use of *one* as referring to the speaker—in fact, it may be said to acquire personality and to be of the First Person—e.g. ‘one may just mention,’ &c. It is true that this character of the First Person is indistinct; but, on the other hand, whenever ‘one’ is made to represent the Third Person, it creates a very distinct hitch in the reader’s mind. Thus: ‘One must read the prophetic apart from the priestly narratives if he would feel the breath of the dawn of the nation’s life’ (‘The Bible and the Child,’ p. 134).

Out of this Indefinite group, two words, small in bulk but great in office—namely, the Indefinite Articles (*an, a*) and the Negative Particle (*not*=naught)—have their extraction.

CHAPTER VIII

THE PREPOSITIONS

(90) PREPOSITIONS are the links which connect Nouns and Pronouns with the sentence, and indicate the nature of their relation to the discourse. They are, for the most part, placed before the Nouns and Pronouns, as: '*from* London *to* York; they were led *by* him.' This explains the term 'preposition,' which etymologically signifies 'placing before.'

The following is a list of the simpler Prepositions :

after	in, into	to
at	near, next, nigh	through
but	of	under
by	off	unto, until
ere	on	up, upon
for	over	with
from	since	

Several of the Prepositions may be exhibited in pairs of opposites, as *before* and *after*; *from* and *to*; *over* and *under*; *within* and *without*; *out of* and *into*; *up* and *down*.

(91) The Prepositions are subject to variation in meaning and office. Thus, *of* was formerly the Preposition to indicate the agent of the Passive Verb, e.g. 'For to be seen of men'; but now *by* has superseded it in that function. Again, *of* was used in the sense of

'about,' 'concerning,' as in a title which has sometimes proved misleading: 'The Vision of Piers the Ploughman'; where the Preposition means the same as in 'An Essay of Dramatic Poesy.' The modern bent is to confine this Preposition to the genitival function, as in 'The coin of the realm, the Queen of England.'

By is now the Preposition which indicates the agent of the Passive Verb, when that agent is human; if otherwise, the Preposition is *with*. 'We are duly impressed with the great fact that Consols stand at 110' ('The Daily News,' March 31, 1896).

Compound Prepositions

(92) From the Preposition *by* (Old English *BE*) we draw the Compound Prepositions *before, behind, below, beneath, beside, between, beyond*. The Preposition *on* has in composition shrunk to the form of *a-*: for example, *about* represents ON-BE-ÆFTAN; and in like manner are derived *about, above, across, against, along, amid, among, anent, around, athwart*. From *to* is the compound *toward*; other compounds are *throughout, underneath, within, without*.

Phrasal Prepositions

(93) There is a large number of prepositional phrases in ordinary use; such are: *according to, apart from, by means of, by reason of, for the sake of, in accordance with, in addition to, in case of, in compliance with, in consequence of, in opposition to, in preference to, in spite of, instead of, owing to, with regard to*.

The Phrasal Preposition 'according to' has succeeded to one province of the ancient Preposition 'after.' At the beginning of our period *after* covered a much larger

area than it does now. It had two provinces : 1. the physical, 2. the mental.

1. In the first it indicated succession in time or place, as 'after to-day, after you.' This is now the prevalent and almost exclusive usage.

2. In the second it indicated a logical sequence, or moral compliance, as to a principle, rule, standard, command, example, manner ; *e.g.* 'they cut themselves after their manner' (1 Kings xviii. 28) ; 'Give them after the work of their hands' (Psalm xxviii. 4) ; 'neither walk after other gods' (Jer. vii. 6) ; 'because he willingly walked after the commandment' (Hosea v. 11). This second application is now antiquated, and its place is filled by the modern Phrasal Preposition 'according to.'

CHAPTER IX

THE CONJUNCTIONS

(94) CONJUNCTIONS are so called because they join together words, or phrases, or sentences, as, 'peas *and* beans may be severed from the ground before they be quite dry ; *but* they must not be put into sacks or barns *until* perfectly dry ; *for*, *if* they be, they will moulder.' The word *and* joins together the words 'peas and beans,' and by the aid of this junction all the remaining part of the sentence applies to both. The word *but* expresses the relation of the first with the second member of the sentence. The words *for* and *if* continue the discourse by introducing the one a reason, the other a contingency ; and thus does every branch of this ramifying sentence apply to both of the two Nouns which stand at the head of it, and this organism is held together by the Conjunctions. Besides those already mentioned there are two other (subordinate) Conjunctions, namely, *before* and *until*.

(95) Conjunctions may be divided into

1. *Co-ordinating Conjunctions*, which link words to words, phrases to phrases, and sentences to co-ordinate sentences. Such are : *and*, *or*, *but*, *also*. Here we must class *than*, the Conjunction of comparison, as : 'Better is a dry morsel, and quietness therewith ; than an house full of good cheer with strife' (Prov. xvii 1).

2. *Evolute Conjunctions*, which link subordinate sentences to principal sentences. This group of Conjunctions has a near affinity to the Interrogative and Relative Pronouns. The most conspicuous is *that*, with its phrasal expansions *so that*, *in order that*, *insomuch that*, &c.

The term Subordinating is avoided because it has too much in common with Co-ordinating to be eligible as a technical term; and we prefer to call this the Evolute Conjunction, as it serves to build the compound sentence Evoluta.

An important Evolute Conjunction, which must be traced to an Interrogative Pronoun, is *whether*: 'It is difficult to say whether England owes more to the Roman Catholic religion or to the Reformation' (T. B. Macaulay, 'History,' c. i.); 'The advocates of a decimal coinage are not yet agreed whether the penny or the pound is to disappear.'

The Conjunction *than* is the chief instrument of comparison. It is peculiar to this Conjunction that it is apt sometimes to be mistaken for a Preposition. To guard against this error it is to be noted that when *than* is used in comparisons the Noun or Pronoun which follows is not governed by *than*, but by the mental structure of the sentence, as: 'He is wiser than I,' i.e. *than I am*.

Compound Conjunctions are *howbeit*, *notwithstanding*, *whereas*, *wherefore*, &c.

(96) Phrasal Conjunctions are numerous. A few examples may suffice: *after that*, *as if*, *as long as*, *as soon as*, *as sure as*, *before that*, *by reason of*, *except that*, *in case that*, *for as much as*, *insomuch that*, *notwithstanding that*, *provided that*, *seeing that*, &c.

The Phrasal Conjunction which is made up of a Preposition and a Relative, as 'before that,' is often condensed by the ellipse of the Relative, and the Preposition stands alone to act as Conjunction: thus, 'Frances Burney was at the height of fame before Cowper had published his first volume' (Macaulay). In Sir T. Wyatt's 'Defence' (1541) a paragraph begins thus: 'Within six months after that I came home,' &c.; where we should now drop the Relative 'that' and let the Preposition 'after' do the office of a Conjunction by itself.

CHAPTER X

INTERJECTIONS

(97) THE Interjection is a word or phrase which, though it may be thrown into a context with propriety or even grace, yet forms no organic part of the structure, and might have been omitted without disturbance to the construction of the sentence.

Interjections are of two kinds: 1. Natural, emotional, involuntary utterances, that never were aught else than Interjections, and which stand quite apart from the general vocabulary of the language, as: *O, oh, ah, eh, ha, aha, ho, heigh ho, hurrah, la, pooh, psha, tut, tush.* 2. Made out of grammatical words, whether English or otherwise, as: *Alas, alack, adieu, Amen, farewell, goodbye, Hear hear, hail, marry* (Shakspeare), *welcome.* ‘They tried to erect themselves into a community, where all should be equally free. But alas! it would never answer; for there were some among them stronger, and some more cunning than others, and these became masters of the rest’ (O. Goldsmith, ‘Vicar,’ c. xxx.).

Though the Interjection mostly stands aloof from the grammatical construction, yet it is occasionally linked thereto by a Preposition, as ‘Fie on thee!’ Ps. xxxv. 21: ‘Oh for a humbler heart and prouder song!’

EPILOGUE TO BOOK I

OF THE NATURE OF PARTS OF SPEECH

(98) When we say that such a word is of such a Part of Speech, we mean that it is so in a given context. And this is necessary to observe, because else the very Grammar-book may be misleading to the scholar. The book exhibits lists of words which it calls Nouns or Adjectives or Adverbs, &c.—but this is not to be understood as if they bore these characters in themselves and apart from relation to context. A large number of words (it is true) have prevalent habits as Noun or Verb or Conjunction, but this only means to say that they have been mostly employed in such combinations and consequently have come to be identified with these functions. If we probe the matter to the bottom we shall find that the character of such and such a Part of Speech is relative to a given or a supposed context. Who would hesitate to say, when asked what Part of Speech is *and* or *if*, that they are Conjunctions, and yet we have all heard of ‘ifs and ands’; and in this phrase they are Nouns. The word *grace* is stamped with the character of a Noun as much as any word can well be, and so is the word *uncle*, and yet they both become Verbs in the following context from ‘Rich. II.’ act ii. sc. 3 :

Boling. My gracious uncle——

York. Tut, tut !

Grace me no grace, nor uncle me no uncle.

The word *pleasure* is a manifest Noun, but it occasionally plays the part of a Verb, as : ‘The creatures altered their nature to pleasure God’s people’ (Wisdom xvi. Contents).

The Substantive may become an Adjective. Of this we have a familiar example in the Adjective *cheap*, *cheaper*, *cheapest*. Originally *cheap* was a Noun meaning 'market,' and in this character it enters into 'Cheap-side,' which meant Market-side. This transition happened by ellipsis, the old phrase being 'good cheap' when one had made a good marketing.

But far more common is the transition from Adjective to Substantive. When we speak of 'the young, the old, the good, the bad, the strong, the weak,' we turn Adjectives into Substantives. And words so translated sometimes take plurality, as from Adjective *worthy* we have 'a worthy' and 'the worthies.'

Again, we may see the same word appearing first an Adverb, and then in quick succession as a Noun
Thus :

Ill ares the land, to hastening ills a prey
Oliver Goldsmith, 'The Deserted Village.'

The phrase 'to-day' is an Adverb of time, but it is a Noun in Heb. iii. 13 : 'While it is called To day'; also in this sentence : 'To-day's lesson is longer than yesterday's.'

The word *but* is an ancient Preposition, as in the phrase 'all but one'; and yet we may see it figure in the same line as an Adverb and as a Conjunction. Thus :

His years but young, but his experience old.
'Two Gentlemen of Verona,' II. iv.

In the following quotation from Pope we see a whole line composed of Adverbs, every one of which is familiar to us as a Preposition :

Above, below, without, within, around,
Confused unnumbered multitudes are found.

(99) Conjunctions may become Nouns, as it happens to *when* and *ere* in Coleridge's 'Youth and Age':

When I was young—ah ! woeful when !

Ere I was old—ah ! woeful ere !

Interjections may become Nouns and take plurality, as in 'Sir Charles Grandison,' xvi. : 'Many *hems* passed between them' ; and in the well-known lines of Cowper to his mother's picture :

Where thou art gone,
Adieus and farewells are a sound unknown.

(100) Sometimes curious changes come about undesignedly, unconsciously, and without awakening observation. In the early part of our period 'God speed' was a phrase of well-wishing, as in 'God speed you ; God speed the plough,' wherein the words 'God speed' were used as Noun and Verb. But in their original state they were Adjective and Noun, thus : *GÔD SPÊD* meant 'good success.' This is not at all a solitary instance, but it is enough for our purpose, which is to illustrate the nature of Speech-part-ship, and to make it plain that as the aggregate mind conceives the relations of a word, so is its Part of Speech—a grammatical principle of elementary and primary importance.

BOOK II

SYNTAX

(101) THE word Syntax signifies putting together, arrangement, construction; and here we proceed to consider the various ways and manners in which the Parts of Speech are combined in the formation of Phrases and Sentences.

To accomplish this task in an orderly manner, we are led by the nature of our subject to make a division under two heads. On the one hand there is the ordinary Syntax which is literal, and normal, and explicit; while on the other hand there is a subtler kind which is elliptical, or idiomatic, or figurative; and these two kinds cannot profitably be intermingled in the treatment. So we must keep them apart, and this distinction will give us the two divisions of Plain Syntax and Graphic Syntax.

DIVISION I. PLAIN SYNTAX

or, the Parts of Speech in their Ordinary Combinations

(102) There are two kinds of structure which bear a sense, namely, the Phrase and the Sentence. A combination of Parts of Speech, which conveys a sense and

yet does not make a sentence, is called a Phrase. The essential distinction between the Phrase and the Sentence is this : that the Phrase has no Definite Verb. Beginning from the most elementary Phrase we shall proceed by a natural gradation to the structure of the Sentence.

CHAPTER I

PHRASES WITHOUT DEFINITE VERB

1. ARTICLE WITH NOUN

(103) It is to be observed that a Noun of the singular number rarely stands by itself in the English language, unless it be an Abstract Noun, as Hope, Courage, Patience. A Concrete Noun takes an Article, either Definite or Indefinite, with it. We do not say 'house,' or 'door,' or 'apple,' or 'landscape'; but we say 'a house,' 'the door,' 'an apple,' 'the landscape.'

It is different in the plural. We can say 'men of merit,' or 'soldiers of fortune,' and there is nothing wanting to render these phrases complete; but groups, like 'man of merit,' 'soldier of fortune,' are not complete phrases without Articles.

a. *The Definite Article*

(104) Nouns, which express the whole of a species, do not, in general, take the Definite Article: as, 'Man is mortal'; 'Grass is good for horses, and wheat for men.' Yet, in speaking of the appearance of 'the face of the country, we say, 'The grass looks well: the wheat is blighted.' The reason of this is that we are, in this last case, limiting our meaning to the grass and the wheat, which are on the ground at the time. 'How do hops sell?' 'Hops are dear; but the hops look promising.'

But in this particular the habits of the language are not uniform. The Definite Article sometimes exercises a collective generic or abstract effect which clashes with what is said above. With Nouns signifying animals, the presence of the Definite Article has much the same effect as that produced by its absence in the case of man ; as when we say ' The horse is a useful animal ; the reindeer is a native of Norway ; the dog is sociable ; the cat is sly ; the wolf survived in Scotland until the dawn of last century.' This discrepancy is due to the fact that what we are here describing is not native English but a borrowed French usage.

Here we must notice an innovation. At the commencement of our period, river-names had no Article ; we did not say ' the Thames, the Severn, the Trent,' but ' Thames, Severn, Trent,' like any other Proper Name. Cavendish wrote : ' Looking out of the window into Thames.' Nowhere in our Bible is there an Article to a river-name, but plain Euphrates, Jordan, Abana, and Pharpar. ' Go and wash in Jordan ' (2 Kings v. 10). In Shakspeare, though he has the new fashion, the elder prevails, as ' Throw them into Thames ! ' (2 ' Hen. VI.' iv. viii.), and (1 ' Hen. IV.' iii. i.) ' England from Trent and Severn hitherto.'

The elder usage is English, and the innovation is French.

b. *The Indefinite Article*

(105) The Indefinite Article keeps true to its native principle as meaning one, and it goes only with Nouns in the Singular Number ; and again, from its nature as meaning any one of a class or sort, it can only stand before Common Nouns, and cannot stand before Proper Nouns, because they do not indicate a class.

We do, indeed, sometimes meet with the formula *a Cæsar*, *a Nelson*, *a Wellington* ; ' a Daniel come to judgment ' (' Merchant of V. '). But nevertheless the rule is sound and it is absolute, that the Indefinite Article properly goes only with Common Nouns. For the examples which seem to con-

tradict this rule are not to be measured by the standard of plain syntax ; but rather as rhetorical figures of speech. In such examples Proper Names are whimsically imagined as if they were Common Nouns, and the mind admits for the moment the humorous notion that there is a class of Cæsars or of Solomons ; and, if so, then Cæsar or Solomon is for the nonce a Common Noun. ' If a man be not permitted to change his political opinions when he has arrived at years of discretion, he must be born a Solomon ' (Hook, ' Reginald Pole,' p. 237).

This rhetorical figure has not always an aggrandising effect. Sometimes the Indefinite Article is set before the name of a living person, to signify that the said name is not sufficiently distinguishing to represent an individual personality, is therefore as if it were not a Proper Name at all, and is construed as a Common Noun : thus, ' a Mr. Smith won the bicycle race.'

(106) A nice distinction of the sense is sometimes made by the use or omission of the Indefinite Article. If I say ' He behaved with *a* little reverence,' my meaning is affirmative : i.e. He did behave with reverence, though not as much as was due. If I say ' He behaved with little reverence,' my meaning is negative : i.e. He did not behave with proper reverence. And, although both expressions imply a fault, yet the two are by no means the same, or to be used indifferently. The first admits a virtue and only implies a deficiency of it ; the second contains a charge of indecorum.

A similar distinction is made between *few* and *a few*. When I say ' There were few men with him,' I call attention to their fewness ; whereas when I say ' There were *a few* men with him,' I rather mark the fact that he was not without attendants or companions.

In concluding this section we must observe that the effect which may be produced by the absence of either

Article is an effect that is due to the Article, inasmuch as it could only be attained in a language wherein Articles are freely employed.

c. *Relative Action of the two Articles*

(107) The Articles exercise a wonderful influence both on the Noun and on the Adjective (109). On the Noun this influence operates in regulating the extent of a Noun's signification. By means of the two Articles we get different powers out of Nouns, in some instances as many as three powers out of one Noun.

1. If I say *the man*, the power of the Noun is almost as limited as if I said *that man*; for I can only mean some one man in particular: e.g. *the man* whom I saw to-day, or *the man* who is coming to-morrow.

2. If I say *a man*, I exclude no one that is called man, and yet I include only one of all those who possess that name of man in common. But then that one may be any one, and the expression does not identify the man: e.g. I asked my way of *a man* in the road.

3. But if, without any Article at all, the Noun *man* stands alone, as in the sentence, 'Man is born to trouble,' this is a third and a very different power of the Noun. It then means the family of man, mankind; the word is used in the fullness of its denotation, combined moreover with its association of thought as to the condition of man in the world. 'Dante says: "My theme is man, not a man"' (J. R. Lowell). Not all words, however, are capable of these three powers. We may say *a table*, and we may say *the table*, and so we have two powers of this word *table*; but in this case the third power is wanting, we do not speak of *table* in the abstract. But in the word *virtue* all three are found: thus we may say *a*

virtue, as, 'If you wish for a *virtue*, you must practise it'; *the virtue*, as, 'The virtue of patience'; and *virtue*, as, 'Virtue ennobles man.'

2. ARTICLE, ADJECTIVE, NOUN

a. *Adjectival Collocation*

(108) The ordinary place of the Adjective, when it consists of a single word, is before the Noun, as, 'A good scholar, wise men, an interesting story.' 'There is impressionist music, there are impressionist pictures, there is impressionist literature, even impressionist criticism' ('Quart. Rev.' Jan. 1897).

Except in certain phrases of French type, as *the Prince Regent, the Princess Royal, the heir apparent, the heir presumptive, the fee simple, a Court martial, letters patent a lion rampant*.

Such is the general rule, but the French structure is still available where there is a touch of humour or pathos, as: 'Yes, sir, puffing is of various sorts; the principal are the puff direct, the puff preliminary, the puff collateral, the puff collusive, and the puff oblique, or puff by implication' (R. B. Sheridan, 'The Critic,' act i.); 'the enjoyment I have felt in looking upon Nature in its aspects wild' (Younghusband, 'The Heart of a Continent,' Pref.).

This collocation is exceptional, when the Adjective consists of a single word.

But when Adjectives are in phrasal form, or are grouped, then they can be freely placed after their Nouns, as, 'a road thirty feet wide; a ladder twenty foot long; a man forgetful of injuries, but grateful for benefits.'

‘This programme affords room for the ventilation of views the most diverse’ (‘The Standard,’ March 17, 1891).

We cannot in English prose say ‘words sublime,’ or ‘words illuminative,’ but we are quite free to say ‘words more sublime or more illuminative,’ as in the following: ‘Words more sublime or more really illuminative never fell from the lips of man’ (W. Sanday, ‘Oracles,’ iv.).

b. *Adjectival Nouns, Abstract and Concrete*

(109) There is a remarkable effect of the Definite Article in turning an Adjective into a Noun, thus: ‘The true, the beautiful, and the good.’ Here the nature of the Adjective is changed to that of an Abstract Noun. It is abstract, because you cannot complete the expression by supplying a Noun, and therefore we may call this the Adjectival Noun Abstract.

Of a different nature is the Adjectival Noun Concrete. When we say ‘the good, the wise, the great, the rich, the poor, the ignorant, the educated,’ there is a Noun—namely ‘people’—understood, and therefore the expression is Concrete. The hundred-word piece at the head of this treatise contains a good example, viz. ‘the thickest of the fray.’ This is Concrete, because it means ‘the thickest *part* of the fray.’ It is a good exercise in Parsing to distinguish the Abstract and Concrete in like cases.

3. ARTICLE, ADVERB, ADJECTIVE, NOUN

(110) When an Adverb is added to qualify the Adjective, it stands before the Adjective; as, ‘a very efficient army, an exceedingly interesting story, a properly graduated scale.’

a. *The Flat Adverb*

In the early part of our period the Adverb with the Adjective was largely used without the termination -LY, as: 'exceeding glad' (Daniel vi. 23); 'exceeding sorry' (Mark vi. 26); 'grievous sick' ('Rich. II.' i. iv.); 'a wonderful sweet air' ('Cymbeline,' ii. iii.); 'marvellous great' (Ps. xxxi. 28) (1539).

A good text for observing the Flat Adverb is 'Robinson Crusoe': 'the weather being excessive hot'; 'extreme hot'; 'the sea went dreadful high.' This Flat Adverb is now archaic, and we rarely make new instances; but we retain many old ones, as when we say *pitch dark, mighty fine*.

b. *Expansion of the Phrasal Adverb*

(111) When the Adverb becomes a phrase we sometimes get a structure such as this: 'The in many respects great personal merits' (J. S. Mill).

Edward FitzGerald, writing to a friend, said that in the presence of Tennyson he felt 'the overshadowing of a so much loftier intellect than my own.'

'Literature such as that is calculated to stir the passions and drown the reason of the too readily prejudiced masses' ('The Saturday Review,' Aug. 15, 1896). This is a fashion which we have caught in the present century from our German lessons.

4. PREPOSITION, INFINITIVE, ARTICLE, ADVERB,
ADJECTIVE, NOUN

(112) This series of six Parts of Speech produces such a phrase as, 'to maintain a very efficient army.' The Infinitive may be modified by an Adverb; we may say 'to maintain constantly,' or 'constantly to maintain.'

a. *The Split Infinitive*

But of late years a turn of fashion has placed the Adverb thus, 'to constantly maintain,' as in the following quotation: 'Leafy huts made of the branches which the hill people know how to deftly interweave' (Sir William Hunter, 'The Old Missionary').

In the discussions which have been called forth by this innovation¹ it has acquired a technical designation, and it is spoken of as 'The Split Infinitive.'

'We note with pain that Mr. Le Gallienne habitually and unblushingly splits his infinitives. On two consecutive pages of an Essay on Pater, we find him writing "to merely hold" and "to glibly review"' ('The Daily Chronicle,' April 1, 1896).

b. *Of Prepositions in relation to the Infinitive Verb*

(113) The Preposition *to* is in permanent attendance on Verbs as the symbol of the Phrasal Infinitive.

The Gerund is formed by a Preposition with the Flexional Infinitive. In the following examples we see the Prepositions *for*, *with*, *of*, *without*, *in*, *at*, *before*, discharging this function.

'Proper means for lessening the National Debt.'

'I have done with expecting anything from him.'

'The disappointment of gaining your end without attaining your purpose.'

'Time is wasted in proving what is not disputed.'

'The older musicians seem to me to aim rather at suggesting feeling, than at actually exhibiting it' (Henry Nettleship).

¹ I have learnt from Dr. Fitzedward Hall that it is the revival of an old fashion; still, as that old fashion appears to have been little more than scholastic, I venture to call the recent popular change an innovation.

5. NOUN, PREPOSITION, INFINITIVE, ARTICLE, ADVERB, ADJECTIVE, NOUN

(114) With this series of seven Parts of Speech we can make such a phrase as the following: 'Reasons for maintaining a very efficient army.' Here we have a suggestive phrase, but not a sentence. This and previous examples show what may be done in the way of construction without a Definite Verb.

To the Parts of Speech already brought into action we may further add the Numeral, and the Indefinite Pronoun, and the verbal Adverb. Thus: 'Some reasons for constantly maintaining in that place a very efficient force of thirty thousand men.' The use of such an example consists in its power of bringing home to the mind the need of a Definite Verb for the completion of an assertion or statement.

CONCLUSION OF CHAPTER I

(115) We have seen that the following Parts of Speech—namely: Article, Noun, Adjective, Adverb, Numeral, Indefinite Pronoun, Preposition—may enter into a Phrase; and to these may be added the Verb Indefinite. Only in the Infinitive Mood or in the Participle can a Verb form a Phrase or part of a Phrase. Thus 'to err' is a Verb in the Infinitive Mood, and it is a Phrase; but if we say 'to err is human' we make a Sentence. By inserting 'is' we have now used a Definite Verb, a thing which cannot enter into a Phrase. A Definite Verb is a Verb that is limited by definite rela-

tions of Person and Time ; an Indefinite Verb is one that is not limited by personal relations. An Infinitive Verb may be parsed as a Noun ; but a Definite Verb can never be so parsed. An Infinitive Verb may occur in a Phrase ; a Definite Verb never, because it transforms the Phrase into a Sentence.

CHAPTER II

APPELLATIVE PHRASES AND SENTENCES

‘. . . for all natural feeling potentially sleeps in every mind, and springs up in response to some appeal.’—JAMES MARTINEAU.

(116) IN the syntactical examples hitherto given, we perceive one common characteristic—namely this, that as utterances they are imperfect. We feel that they are fragmentary, and that something is wanting to make them complete as utterances, whether of feeling or of thought. In the present section this sense of deficiency will be partially removed. We now come to the Appellative Sentence, which makes a complete utterance in respect of Feeling. The chief agents in the Appellative Sentence are the Interjection, the Vocative Case, the Imperative Mood, and the Optative. We must also add some Adverbial Pronouns and the formula of Interrogation.

1. THE INTERJECTION

(117) If we say ‘a little repose,’ or ‘for a little repose,’ there is no complete utterance; such phrases savour more of dictionary scraps than of the discoursing page. But if now we prefix an Interjection, our dissatisfaction is relieved: ‘Oh for a little repose!’ This exclamation is complete as the utterance of a desire, which is a function of the Appellative Sentence.

The Interjection is never more effective than when

it introduces a phrase which is wholly of an interjectional nature, and it is then too that we discover that the phrasal character is shared by the Interjection as well as by the other Parts of Speech.

‘So from that time they never spoke together—oh, sad companionship!—of the matter that was nearest to both their hearts, and always in their minds’ (James Payn, ‘A Confidential Agent,’ ch. xliii.).

2. THE VOCATIVE NOUN

(118) The Vocative Case constitutes an Appellative phrase, as: ‘O fools, and slow of heart to believe!’ (Luke xxiv. 25).

The Vocative is mostly inserted in the midst of a predicative sentence, as ‘my lord’ in the following: ‘Time hath, my lord, a wallet at his back’ (W. Shakespeare, ‘Tr. and Cres.’).

In the following example ‘my dear’ is a Vocative phrase: ‘Our happiness, my dear, is in the power of One who can bring it about by a thousand unforeseen ways that mock our foresight’ (O. Goldsmith, ‘Vicar,’ xxiii.).

In the next example ‘ladies and gentlemen’ is a Vocative phrase: ‘This is the subject, ladies and gentlemen, upon which I ask your attention this evening’ (Sceley, ‘Macm.’ 1867).

3. THE IMPERATIVE VERB

(119) Command, injunction, advice—in short, whatever is couched in the Imperative Mood—is an appeal to the sense of necessity or duty or interest or sentiment: ‘Reach your effect with as small an expenditure of

ornament as possible' (George Fleming, 'For Plain Women Only').

'Do not entertain so weak an imagination, as that your registers and your bonds, your affidavits and your sufferances, your cockets and your clearances, are what form the great securities of your commerce. Do not dream that your letters of office, and your instructions, and your suspending clauses, are the things that hold together the great contexture of this mysterious whole' (Edmund Burke, 'Conciliation with America,' 1775).

Under the title of 'Imperative' must be comprehended all precatory, deprecatory, and imprecatory sentences, as: 'Let not his frailties be remembered!' 'Let no one suppose that a want of humour and a self-delusion such as Shelley's have no effect upon a man's poetry' (Matthew Arnold). 'Lift not thy spear against the Muses' bower' (J. Milton, Sonnet 8).

The Passive Imperative is common in the Preamble of Acts of Parliament: 'Whereas it is expedient that &c.:—Be it therefore enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows.'

The following examples combine the Vocative with the Imperative: 'Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings' (2 Sam. i. 21).

'"Deborah, my dear," cried I to my wife, 'give those boys a lump of sugar each, and let Dick's be the largest.'" ('Vicar,' ch. vi.).

The next quotation combines the Interjection with

the Imperative : 'O send out thy light and thy truth : let them lead me ; let them bring me unto thy holy hill, and to thy tabernacles' (Ps. xliii. 3).

In the following we find a sequence of Interjection, Vocative, Imperative : 'Ho, such a one ! turn aside, sit down here' (Ruth iv. 1).

4. THE OPTATIVE MOOD

'A kind-hearted man does good to others as he would be done by. *WOULD* is in the optative and ever-unfulfilled mood' ('John Herrig,' ch. xvi.).

(120) Optative means 'wishing,' and this wishing Mood is merely one aspect of the Subjunctive. It has a flexional and a phrasal form.

1. When we say 'Long live the Queen !' we use the present Subjunctive in an optative sense. Also, when the usher who administers the oath in a court of justice says 'So help you God,' the Verb 'help' is an optative use of the present Subjunctive. Similarly 'give' in 2 Tim. ii. 7 : 'The Lord give thee understanding in all things' ; and 'be' in 'Blest be that spot' (Goldsmith).

2. The Preterite of the Subjunctive is likewise used in the optative sense, as : 'Oh ! that this age knew the treasure it possesses in him' (W. E. Gladstone). This explains the old optative phrase 'would God,' where 'would' is pret. subj. as if 'oh that God willed it !' Thus : 'Would God I had died for thee, O Absalom !' (2 Sam. xviii. 36).¹

3. But more frequently the Optative is expressed by a phrase made with the auxiliaries *may* or *might* or *would*. Thus : 'Long may she reign !' 'Oh that Ishmael might

¹ In 'I would to God' and 'would to God' we see the effort to restore and render intelligible an old formula which had grown obscure.

live before thee !' (Gen. xvii. 18). 'Oh that one would give me drink of the water of the well of Bethlehem !' (2 Sam. xxiii. 15).

5. INTERROGATION APPELLATIVE

(121) To the grammatical elements already enumerated we must add a certain rhetorical use of Interrogation, as a powerful instrument in Appellative diction. Questions are sometimes asked, without expectation of an answer, and merely as the voice of strong emotion : 'Are not Abana and Pharpar, rivers of Damascus, better than all the waters of Israel ? May I not wash in them, and be clean ? So he turned and went away in a rage' (2 Kings v. 12). 'Can two walk together, except they be agreed ? Will a lion roar in the forest, when he hath no prey ? Can a bird fall in a snare upon the earth, where no gin is for him ? Shall a trumpet be blown in the city, and the people not be afraid ?' (Amos iii.).

'Dost thou think, because thou art virtuous, there shall be no more cakes and ale ?' ('Twelfth Night,' II. iii.).

In the following example we see that the exclamation beginning with 'Oh' is supported and continued with Interrogation.

'Oh the depth of the riches both of the wisdom and the knowledge of God ! how unsearchable are his judgments, and his ways past tracing out ! For who hath known the mind of the Lord ? or who hath been his counsellor ?' (Romans xi. 33) (1881).

6. EXCLAMATION

(122) The interrogative *how* slides into mere Exclamation. The cry of wonder and admiration intro-

duced by this Particle is no question requiring an answer, but an appeal to claim assent and invoke sympathy: 'How are the mighty fallen, and the weapons of war perished!' (2 Sam. i. 27). 'How astonishingly does the chance of leaving the world impress a sense of its natural beauties upon me!' (Keats). 'How far apart from each other are to wish and to do!' (J. H. Newman). 'How many people live on the reputation of the reputation they might have made!' (Oliver Wendell Holmes).

There is a like exclamatory use of the interrogative *what*: 'What hath pride profited us? or what good hath riches with our vaunting brought us?' (Wisdom v. 8). GREATHEART: 'But what more false than such a conclusion!' ('Pilg. Prog.'). This form of exclamation is trite and familiar: 'What a shame! What folly!'

(123) It is only in poetry or the more emotional kind of prose that whole paragraphs of the Appellative element are met with; usually it appears intermingled with predicative sentences. It is somewhat exceptional to find an example like the second paragraph in 'The Traveller,' and even that in the close runs off into the Predicative.

Eternal blessings crown my earliest friend,
 And round his dwelling guardian saints attend!
 Blest be that spot, where cheerful guests retire
 To pause from toil, and trim their evening fire;
 Blest that abode, where want and pain repair,
 And every stranger finds a ready chair;
 Blest be those feasts with simple plenty crown'd,
 Where all the ruddy family around

Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale ;
Or press the bashful stranger to his food,
And learn the luxury of doing good.

(124) In ordinary discourse, the Appellative element is less often found standing by itself ; it is for the most part inserted parenthetically in the midst of Predicative diction, as the Imperative ' bear in mind ' in the following quotation :

' Those gentlemen, bear in mind, sit as it were on a hill ; they are not obscure men making speeches in a public-house, or even at a respectable mechanics' institution ; they are men whose voice is heard wherever the English language is known ' (John Bright, March 13, 1865).

(125) The importance of this chapter, which presents the varieties of Appellative utterances as a group apart from the Predicative Sentence, will be felt when we come to the Analysis of Sentences, or any other discussion of language in the light of Logic. It is necessary before such logical process to eliminate all Appellative material, and therefore it is well to have formed a familiar habit of readily distinguishing it from that which is Predicative.

CHAPTER III

*OF THE PREDICATIVE SENTENCE AND ITS
KINDRED*

(126) IN the former chapter we have had sentences, but not sentences which assert. We now come to the sentence in which an assertion is made. Such a sentence is called a Predicative Sentence.

It is so called because (in Logic) the assertion is called the Predicate. That about which the assertion is made is called the Subject. The Predicate is always a Verb; the Subject is always a Noun or the equivalent of a Noun.

As the Appellative Sentence expresses feeling, so the Predicative Sentence expresses mind and judgment. The one is the instrument of the emotions, the other of the intellect. All narrative and all argument is conducted through a series of Predicative Sentences, and in this form is couched the great bulk of all that is written. This being so, it will not be necessary to repeat the epithet 'Predicative,' because it will be understood. We shall speak merely of 'Sentences': affirmative and negative, simple and compound.

THE SIMPLE SENTENCE

(127) A Sentence which contains one and only one Definite Verb is called a Simple Sentence. The Simple

Sentence can take many shapes. We will select twelve characteristic specimens to serve as our chief types.

Twelve Rudimental Types of the Simple Sentence

(128) The first three Types have the verb Intransitive:

1. The cat purrs. Dogs bark. A watch ticks. The boy grows. He went. They sing. Things do not vary.

2. The tide is ebbing. The money will last. Horses are cheap. I shall fall. You can wait. They must suffer. Knowledge is not wisdom.

3. Peter was speaking to me. The dog barked at him. He longed to go. The cat pounced upon the mouse. They talked of it. They did not speak of it.

The fourth and fifth Types have the verb Impersonal:

4. It rains. It thunders. Does it rain?

5. It repenteth me. It liketh him (Deut. xxiii. 16). It dislikes me ('Othello,' ii. iii. 49). It irks me ('As You Like It,' ii. i. 22).

The sixth and seventh Types have the verb Transitive:

6. Bees make honey. Birds build nests. Boys love play. He calls you. She sees us. Does she see us? She does not see us.

7. John gave James an apple. Byron introduced Coleridge to Murray. I told him the truth. He warned them of it. They mistook malignity for zeal.

The eighth Type has the verb Reflexive:

8. He distinguished himself. You forget yourself. They exalt themselves.

The ninth and tenth Types have the verb *Passive*:

9. Honey is made by bees. The name of Charter was given, by Mr. O'Connell (Justin McCarthy). The Parts of Speech were not invented by grammarians. The raspberries are being picked by them.

10. An apple was given to James by John. Coleridge was introduced to Murray by Byron. The truth was told him by me. They were warned of it by us.

The eleventh and twelfth Types have the verb *Abstract*:

11. It is good to be thankful. It is the way of the world to do so.

12. There is money enough. There is no peace to the wicked.

Remarks on the Twelve Types

(129) The first three are *Intransitive*, but they differ in this respect, that No. 1 is *flexional*, and makes its negative by help of the auxiliary *do*, thus: 'The cat does not purr. They do not sing.' No. 2 is *phrasal*, being formed with Verbs like *be*, *shall*, *will*, *can*, *must*, which are still negatived in the elder fashion by addition of *not*, thus: 'The tide is not ebbing. He shall not go.' No. 3 differs from the former two by taking an indirect object: 'to me, at him,' &c.

The next two are likewise *Intransitive*, but with the strong distinction that they are also *Impersonal*. Between themselves they differ in this, that No. 4 has no object, whereas No. 5 has an object indirect. The *Impersonal Verb* is very ancient, but now less used than formerly. Indeed, it is a mere survival.

The next three are *Transitive*, but they differ in this, that No. 6 has only the object direct; No. 7 has both

objects, the direct and the indirect; while No. 8 has a direct object which is identical with its subject, and therefore it is called Reflexive.

The next two are Passive, but differ in this, that No. 9 has no object indirect, which No. 10 has: e.g. 'to James, to Murray, him (dat.), of it.'

The last two are Abstract, and these will require a more explicit description.

The Eleventh and Twelfth Types

(130) Two ways there are in which the Pronoun *It* stands as Nominative to a Verb. In such cases as 'It rains, It thunders, It happens,' it is a true Pronoun referring to an antecedent, only that antecedent is now obscure. No such antecedent appears in English; but in older literatures, as in the Hebrew, we may glean some traces of it, e.g. in Ps. lxxvii. 17: 'the air thundered' (1539).

The other case is where the sentence begins with 'It is,' and this 'It' is not the subject of the sentence; but the real subject is an Infinitive, or a clause introduced by the Conjunction *that*, thus:

'It is shameful to lie'; where the subject is 'to lie.' 'It is certain that he is alive'; where the subject is 'that he is alive.' This has the semblance of a compound sentence, but it is really a simple one, with one Subject and one Predicate: 'that he is alive || is certain: to lie || is shameful.'

This symbolic 'It is' does not always lead off the sentence. In some cases inversion takes place, and the Predicate is set before 'it is.' Thus, 'He it is who represents the standing impediment to pacification' ('The Standard,' June 27, 1888).

(181) This Eleventh Type is found in many proverbs: 'It is good to be merry and wise.' 'It is well to be on the safe side.'

Sometimes this cast of sentence is employed for the purpose of discrimination and emphasis. Referring to the recent arrival of a message, we may say: 'It was yesterday the message came'—or, 'It was from your uncle the message came'—or, 'It was by a servant the message came'—or, 'It was by post the message came.' In such cases one particular term of the sentence is affirmed, and is in fact erected into the Predicate. If we say 'Those men deserve well of their country,' the Predicate is 'deserve well,' &c.; but if we say 'It is those men who deserve well of their country,' the assertion is that the deserving persons are 'those men.'

And we may here notice that this pointed 'It is' or 'It was' may very correctly be yoked with Nouns and Pronouns in the Plural Number. 'Indeed, it was the wise ones who understood him least' (J. Baldwin Brown, 'The Higher Life,' p. 121).

(182) The other kind of Abstract Sentence is that which begins with *There*: as, 'There is no man who never errs.' The word *there* in its simplest use is a Pronominal Adverb meaning 'in that place' and referring to some before-specified place; but here it has no antecedent either expressed or understood, any more than the 'It' of the examples above. The formula implies that the idea is expanded without limit, and 'there' may be explained as equivalent to 'in existence,' as we may see in our example, 'There is (in existence) no man but errs': i.e. A man who never errs || does not exist.

THE NEGATIVE SENTENCE

(183) The Sentence has two chief aspects, the Affirmative and the Negative. There is moreover a

third aspect, namely, the Interrogative ; but we will first treat of Affirmative and Negative. We must see what change the Affirmative Sentence undergoes in order to assume the Negative aspect.

And first of Type 1. In the early part of our period this type was made negative by the addition of *not* to the Verb, thus : 'The boy grows not. The watch ticks not. He went not.' But now it is necessary to use the auxiliary *do*, as : 'The boy does not grow. The watch does not tick. He did not go.'

(134) But Type 2 retains the old method of forming the plural by adding *not* to the Verb, as : 'The tide is not ebbing. The money will not last. I shall not fall. You are not mistaken.' Here, then, is the rule of negation at present : Only the Auxiliary Verbs, such as *be, do, have, shall, will, may, must, &c.*, adhere to the old manner of forming the negative by simply adding *not*. In the vast bulk of verbs the auxiliary *do* is required in negation. The negative of 'I say' was 'I say not,' but now it is 'I do not say'; the negative of 'I spoke' is 'I did not speak'; but the negative of 'I will speak' is 'I will not speak'; and the negative of 'I have spoken' is 'I have not spoken.' In short, the Adverb of Negation is now suffixed not to self-verbs, but to auxiliaries. This is an important feature of the modern language. At first the motive of this change was emphasis; but the emphasis has evaporated, and now 'did not go' &c. is simple negation.

(135) On the other hand the affirmative formula 'did know, did fear, did go' is not simple affirmation, it is emphatic affirmation. Sir Alfred Milner writes : 'Let it always be remembered that Great Britain did save Egypt from anarchy &c.' Now this assertion, 'Great

Britain did save Egypt,' is not simply affirmative, for the simple affirmative would be 'Great Britain saved Egypt.' The formula 'did save' is asseverative; and it would suffice of itself to inform the intelligent reader (even if it were otherwise unknown to him) that the fact had been ignored or disallowed, and that therefore the writer felt it necessary to insist upon it.

This distinction is a modern development. In the early part of our period 'do' was simply a tense-auxiliary, and carried no more emphasis with it in affirmation than in negation. When Elizabethans said 'they do make,' it is as if we should say 'they make'; when they said 'did use,' it is equivalent to our 'used.' Thus Roger Ascham: 'Many English writers . . . using strange words, as Latin, French, Italian, do make all things dark.' And Harrison: 'Of old times our countrie houses instead of glass did use much lattise.' This locution could not coexist with that above described, and consequently it is now obsolete in literature, while in the dialects it still survives.¹

THE INTERROGATIVE SENTENCE

(136) There is a near affinity between the Negative and the Interrogative Sentence, between the denial of an assertion and the calling it in question.

Therefore it seems to be natural that the same mechanism should be employed in the one as in the other, namely, the auxiliary *do*. And such is the case

¹ The use of auxiliary *do* for simple affirmation is one of our most interesting provincialisms, and it is rife in the western counties. This is well exhibited by Mr. Barnes in his *Dorset Poems*; and it is noted in *The Peasant Speech of Devon*, by Sarah Hewlett (Elliot Stock. 1892, 2nd edition).

in sentences of Type 1, as : ' Does the boy grow ? Does the watch tick ? Does it rain ? '

But in sentences of Type 2 there is no need of this auxiliary ; assertion is changed to question by a change of collocation only, as : ' Is the tide ebbing ? Will the money last ? Are horses dear ? '

Such are the methods of changing a Predicative Sentence into an Interrogative, of changing assertion into question. The formation of questions by Interrogative Pronouns, *Who*, *What*, *Which*, *Whether*, *When*, *Where*, *Why*, &c., does not belong to this place.

CONCORD AND GOVERNMENT

(137) If we consider the relations between Noun and Verb in these Types, we shall see that they fall into two groups, which may be conveniently distinguished as 1. Noun over Verb ; 2. Verb over Noun. (In these brief formulæ the term ' Noun ' includes Pronoun and every other grammatical equivalent of a Noun.)

1. *Noun over Verb*

(138) The Noun is over the Verb when it is the Subject of the Verb, and has a certain effect in determining the form of the Verb. The Verb must agree with its Subject in Person. We may not say ' I digs,' because ' I ' is of the First Person, and ' digs ' is a form of the Third Person. We must say ' I dig, he digs.'

The Verb must agree with its subject in Number. We cannot say ' they runs,' because ' they ' is of the Plural, and ' runs ' of the Singular Number. We must therefore say ' he runs, they run.' These are the rules of ' Concord.'

As regards the Concord of Number, there are certain sub-rules to be noticed.

(189) 1. When the subject consists of two or more Nouns of Singular Number, united by the Conjunction *and* (expressed or understood), the Verb will stand in the Plural Number, thus : 'Time *waits* for no man,' but 'Time and tide *wait* for no man.' 'Crabbe, and Scott, and Goethe *are* grouped together by the date of their death.'

2. Two or more Nouns in the Singular Number, forming the united subject of a sentence and connected by *or* or *nor*, require a Verb in the Singular Number, as : 'Either merit or influence is requisite.'

3. Collective Nouns of Singular Number, like *Nation*, *People*, *Senate*, *Parliament*, *Army*, *Infantry*, *Cavalry*, take either a Plural or a Singular Verb according as the speaker has in view either the constituent units or the collective unity. Macaulay writes indifferently : 'The infantry *were* brought up.' 'The infantry *was* driven back.'

4. Certain words there are which, though Plural in form, have a meaning that is not dispersed in parts but rounded into one idea ; and these we may call Collective Plurals. One such is the word *amends*, which though a Plural in form, is capable of agreement with an Article or Pronoun or Verb in the Singular, as : 'Peace of mind is an *amends* for many losses ; This *amends* was sufficient for him.' Or it may take a Plural Verb, as : 'we have described the rewards of vice ; the good man's *amends* are of a different nature.' Another of these Collective Plurals is *means*. With this Plural word we join Pronouns and Verbs in the Singular, as : 'by this *means*, by that *means*' ; 'He looked on money as a *means* of power' ; 'This is an admirable *means* of improvement.' We can also say 'by these *means*, by those *means*' ; and it is not possible to give a rule for the difference. By a little attention the scholar will know when to use each form of expression.

5. But it sometimes happens that between a subject in

the Singular Number and its Verb there will intervene one or more Plurals affecting the writer's mind with a sense of plurality, and the Verb, which logically should be in the Singular, is by force of attraction written in the Plural Number. Thus : '— from these errors a *flood* of cares and jealousies and meannesses *have* desolated the life of man' (F. W. Farrar, 'The Life,' ch. vii.)

2. *Verb over Noun*

(140) When the Noun is the object of the Verb, it is said to be 'governed' by the Verb, and it is in the Objective Case; that is to say, it is either Accusative or Dative. For there are two kinds of Objective Case, according as the Noun may stand either as direct or as indirect object to the Verb.

The Intransitive Verb has only indirect government, as : 'The dog barked at him.'

The Transitive Verb has both governments, the direct and the indirect, as : 'Thomas lent sixpence to Henry,' where the Verb 'lent' governs 'sixpence' directly and 'Henry' indirectly. The former stands in the Accusative Case, the latter in the Dative.

(141) Although Verbs Intransitive have no direct government of Nouns, yet Nouns do often come after such Verbs, and may (to a hasty glance) seem to be governed by them, whereas they are only adverbial phrases. These are sometimes explained as if governed by a Preposition understood, as : 'He resided many years (that is, for or during many years) in that street'; 'He rode several miles (that is, over the space of several miles) on that day.' But, whatever be the value of this explanation, the fact is that these are adverbial phrases which qualify the action of the Verb, but are not governed by it.

Intransitives made Transitive

(142) Quite different are the phrases 'To dream a dream,' 'To live a virtuous life,' 'To run a race,' 'To walk the horse,' 'To dance the child.' In these instances Verbs usually intransitive assume a transitive character, and they become in fact (when so used) neither more nor less than Transitive Verbs. The transitive use of Verbs usually intransitive is one of the readiest sources of cheap variation. We are familiar enough with such structures as 'to emigrate the crofters,' 'to retire an officer,' &c.

From the same innovating principle springs the anomaly of a Passive Participle to an Intransitive Verb, as: 'a pointer *operated* by clockwork swings over the face of the dial.'

Government of the Transitive Verb

(143) The Transitive Verb has 'government' of a Noun or Pronoun in the Objective Case, as: 'he invited them; they give dinners.'

Transitive Verbs govern two objectives, the one direct (accusative), the other indirect (dative): 'he asked me a question; she gave John a pony; you taught him Latin.' Here the collocation should be noticed: the indirect precedes the direct objective; and if this order be changed, it will bring to light the fact that the indirect objective is really a dative, for it will be necessary to furnish it with a Preposition, thus: 'he asked a question of me; she gave a pony to John; you taught Latin to him.'

When the direct objective is a Personal Pronoun referring to the same person as the Nominative of the

sentence, the modern language adds *-self* or *-selves* to the Pronoun. Thus, 'I laid me down' (Ps. iii.) becomes in modern diction 'I laid myself down.' In like manner, 'they make them (themselves) ready to battle' (Ps. cxx. 6).

And it should be observed that the object direct (whether Noun or Pronoun) invariably comes after the Verb. There is however an old structure in which the object direct, if a Pronoun, stands between the Nominative and the Verb. This construction is archaic, but it is not out of use. It is heard in a time-honoured contract : 'I thee wed . . . I thee worship . . . I thee endow.'

It is retained in romantic poetry, as :

The which out of the wood them brought.

' Faery Queene,' l. ii. 28.

And in burlesque, even a Noun may take this position :

A matron old whom we schoolmistress name.

Shenstone.

This is called the Periodic Structure.

Verb governed by Verb

(144) When one Verb governs another, the governed Verb is in the Infinitive Mood ; mostly in the Phrasal form with the prefix *to*, as : 'Cease to do evil ; learn to do well' ; 'the soldiers promised to be upon their guard' ('Agathos').

After a limited number of verbs the governed Verb has not this Preposition, but stands in the Flat Infinitive, as : 'I heard him say it' (not 'to say it').

The Verbs which can govern other Verbs in the Flat Infinitive are the auxiliaries *may*, *can*, *shall*, *will* ; and besides these the following : *bid*, *dare*, *need*, *make*

see, hear, feel, let, as : 'I bade him do it' ; 'Ye dare not do it' ; 'I saw him do it' ; 'Thou didst let him go.'

There is a third way, but it is not so common as the others. Sometimes the governed Verb stands in the Flexional Infinitive, as : 'He will give up caring, give up giving, give up helping' (Baldwin Brown, 'The Higher Life'). 'The present writer intends making every chapter the occasion of a fresh start.' This is a good example because it is obvious that 'intends making' is a variation of the more ordinary locution 'intends to make.'

The Passive Verb

(145) The Passive Verb is the reflex of the Transitive. The direct objective to the Transitive Verb is transformed into the nominative to the Passive Verb ; thus from the Transitive 'he invited them' we form the Passive 'they were invited by him.' Reversely the nominative of the Transitive Verb (i.e. the agent) is attached to the Passive Verb by a Preposition. The assertion 'bees make honey' is passively expressed thus : 'honey is made by bees.' If the Transitive Verb has also an indirect government, as 'he invited them to tea,' this indirect object 'to tea' retains its form under the change to the Passive Voice, as : 'they were invited by him to tea.' The assertion 'Byron introduced Coleridge to Murray,' when passively stated, becomes 'Coleridge was introduced to Murray by Byron.'

A certain proneness to passivity is one of the characteristics of modern literature. This goes with the general tendency to the Abstract, for the Passive has a more abstract effect than the Active Voice. And this proneness rushes sometimes headlong, producing a violent coacervation of

Passive on Passive. Of a much blazoned novel, a critic said in 1894: 'Feebleness of thought is sought to be compensated for by violence of language.'

Pronoun with Verb

(146) The office of the Pronoun is a relative one—relative on the one hand to the Noun, and on the other hand to the Verb. As a representative of the Noun it supplies the Verb with either subject or object.

But there is a more special service which it renders to the Verb. It furnishes the Verb with the means of exercising that attribute of Personality which is a peculiarly verbal prerogative, and this aid of the Pronoun is needed by the Verb, since the modifying terminations *-est*, *-eth*, *-s* are no longer adequate to the function of expressing Personality. There are, indeed, dramatic and poetic instances in which the termination suffices for the nonce, as: 'Why speak'st not?' ('Coriolanus,' iv. v. 53); but on the whole the retention of these terminations is now an affair of wont and custom rather than of utility. These terminations do not enable a Verb to dispense with the service of the Personal Pronoun.

Verbal Particles separable

(147) There has been some variation in the placing of the separate verbal particle. In 1 Cor. ix., 'I keep under my body' would now be expressed thus: 'I keep my body under.'

In the following quotation another placing would be possible if the objective were briefer: 'Cicero's unique and imperishable glory is not that of having put down the revolutionary movement of Catiline'; if the object phrase had been shorter, the particle might have been

placed after it, thus: 'of having put a conspiracy down.'

But in the next example the 'off' could not stand anywhere else: 'he continues to throw off manuals of the theory and practice of oratory' (Mackail, 'Lat. Lit.' vi.).

If, however, the objective is a Pronoun, the particle is always relegated to the end, thus: 'of having put it down'; 'to throw them off.'

Of Prepositions in relation to the Definite Verb

(148) In a large number of sentences there is a choice about the collocation of the Preposition which marks indirect government. We may either say 'the man to whom I had written' or 'the man I had written to'; 'the matter about which I spoke to you' or 'the matter I spoke to you about.' The latter is native English; the other structure was borrowed from Latin or French.

It is a token of the progressive restitution of English, that this structure is growing in popularity and recovering its natural position. In the last and the earlier part of this century, when literary standards were more governed by Latin and French than they are now, this turn of speech was hardly allowed in literature, and it was called 'Anglicism' by way of stigma. It was exposed and eschewed by Dryden, looked doubtfully at by Hallam, barely half admitted by Dean Alford; but now Mr. Grant Allen tells every disciple of his that only by 'throwing his prepositions away from his verbs to the end of his sentences, and leaving many pendant *to's* and *at's*, can he attain at last to the desired and desirable colloquialism' ('The Academy,' July 4, 1896).

(149) In regard to the Preposition which attends on the Passive Voice and indicates the relation of the agent

to the action, a great change has taken place within our period. This Preposition is now *by*, but in the sixteenth century it was *of*, as: 'Be not overcome of evil'; where we should now say 'by evil.'

Further, the Preposition *by* had then another use; it indicated not the agent, but the instrument made use of by the agent, an office which is now assigned to *through*. In our Bible of 1611 we read (Matt. ii. 19) 'which was spoken of the Lord by the prophet'; but in the Revision of 1881 it is thus expressed: 'which was spoken by the Lord through the prophet.'

The Preposition *by* is not indeed excluded from the function of indicating the instrument, but there is a tendency to prefer *through* for personal agency, and to reserve *by* for such instrumentality as is impersonal, or impersonally expressed. 'I trust that the Government will show that by firmness, by calmness, by patience, confidence may be revived' (Mr. Goschen at Liverpool, Jan. 21, 1887).

And the *of* in this function, though antiquated, is not quite banished from modern prose. It is still in reserve for occasional use, when some touch of elevation or of ceremony is demanded. 'The State to be observed is not to be what is officially known as "full State," but that form of "semi-State" which, while it will comprise all the pageantry of Royal ceremonial, with its cream-coloured horses, its crimson trappings, and its courtly attendants, will enable her Majesty to use an open carriage, and to see, and be seen of, her subjects' ('The Times,' June 10, 1887).

(150) One of the most important functions of the Preposition is in the formation of the Phrasal Adverb, which is the most frequent adjunct for the modification

of sentences. These Phrasal Adverbs modify the sentence by conditions of time, place, manner, cause, reason, degree, or extent. Such are, *at that time, on which occasion, in a hurry, in the open field, by sleight of hand, arm in arm, face to face, of course, on that account, beyond all former precedent, &c.*

THE EXPANSION OF THE SIMPLE SENTENCE 74

(151) The twelve Types of the Simple Sentence given above, at the head of this chapter, were limited to the bare rudiment of expression. A Simple Sentence can, however, carry a certain amount of furniture, and it is necessary too, if the diction is to be full and weighty.

This furniture is attached to the sentence by various means, chiefly five, namely: 1. By a Preposition; 2. By a Conjunction; 3. By a Participle; 4. By a Relative Clause; 5. By Apposition, i.e. without visible attachment.

(152) 1. By Prepositions are attached those adverbial phrases which tell the time and place of the action, as: 'The Queen held an investiture to-day at Windsor Castle.' 'The study of English is on the increase in the old and new world' (George Stephens). 'Passion runs high in small communities.' Here also belongs the adverbial phrase of manner, as: 'We move our limbs in accordance with simple mechanical laws.'

But, indeed, the variety of modifications inserted by means of a Preposition is too great for enumeration. This will readily be apprehended by an example or two. 'Tennyson stands pre-eminent among our poets for his power of accurate thought and gift of exquisitely precise language.' 'Facts of this kind can of course always be dismissed by a knowing wink or a sarcastic smile'

(Lord Rosebery, 'Pitt'). Such prepositional phrases are sometimes set at the head of the sentence, as : 'Under Norman kings Sicily was the wonder and envy of the world' (E. A. Freeman, 'Hist. Sic.' i. 34).

2. Other expansions of the Simple Sentence are inserted by means of a Conjunction ; e.g. 'We move our limbs in accordance with simple mechanical laws, *such as* those of the lever and pendulum.' 'The Declaration of Right is the corner stone of our constitution, *as* reinforced, explained, improved, and in its fundamental principles for ever settled' (Edmund Burke, 'Refl.'). 'No party looked to him as its protagonist' ('The Times,' Oct. 18, 1897, 'Dr. Vaughan').

(153) 3. Examples of attachment by Participles : 'The true genius is a mind of large general powers, accidentally determined to some particular direction' (S. Johnson, 'Cowley'). 'Knowing his abilities, his adversaries would not acknowledge his worth' (W. F. Hook, 'Laud').

Here it is to be observed that the Participle which opens the sentence is in agreement with the subject of the sentence—'knowing' is in grammatical concord with 'his adversaries.' In this way of speaking, the Participle is regarded as a verbal Adjective. But if we prefer its other aspect, and regard it as an adjectival Verb, then we should express the same fact in other terms, namely thus : The subject of the Participle is identical with the subject of the sentence. 'She began many sentences without ending them, running them one into another' ('Cranford,' ix.).

(154) 4. The insertion of an adjunct by a Relative Clause seems at first sight to contravene the definition of the Simple Sentence, as a sentence with but one Definite

Verb, for this clause introduces a second Definite Verb. Yet if we consider such an example as this: 'He who pays the piper calls the tune'—it is impossible to regard this otherwise than as a Simple Sentence. The clause 'who pays the piper' is really only as an Adjective to the Subject 'He.' And this I call not a phrase, but a Clause, because it contains a Verb Definite.

(155) 5. Apposition is an explanatory or descriptive phrase, attached without a link-word—referring to a Noun as its principal, yet standing apart from it in the structure, and generally marked off either by commas or by dashes. In the following quotation 'Comines' is the principal to such an Apposition. 'The realm would not, in the phrase of Comines, the most judicious observer of that time, suffice for them all' (T. B. Macaulay, 'Hist.' ch. i.).

'His countenance, radiant with health and the lustre of innocence, was at the same time thoughtful and resolute' (Benj. Disraeli, 'Coningsby,' ch. i.).

'Keats's favourite position—one foot raised on his other knee—still remains imprinted on my memory' (Mrs. Mary Cowden-Clarke).

The appositive Noun or Phrase sometimes anticipates its principal, not without a certain impressiveness, as: 'Mistress of the Indies, Spain swarmed with beggars' (Parkman, 'Pioneers,' ch. ii.).

'The author of the famous amendment of 1848 which would have abolished the office of President of the Republic, M. Grévy has accepted the post which he then deemed unnecessary' ('Daily News,' Nov. 16, 1882).

'I slept on Sunday night at my dear friend's, Mr. Johnson's, at the Observatory' (J. H. Newman, 'Apologia,' 369).

'He had now, however, to experience the most painful of

all circumstances attending popular outcry, the desertion or coldness of friends ' (J. H. Monk, ' Life of Bentley ').

' The man we are all best acquainted with—Dr. Johnson—enjoyed himself in old age to the full ' (James Payn).

' The greatest of common obligations—that of defence—has been the basis of all federal unions in the past ' (Hon. Wm. Rolleston, ' The Lyttelton Times,' June 22, 1897).

There is, further, the Apposition in which the principal is not a word or a phrase, but a sentence, which is commented upon (almost parenthetically) in an appositive sentence, as :

' They not only tore the lead from the roof of the magnificent cathedral to make bullets, an act for which they might fairly plead the necessities of war, but wantonly defaced the ornaments of the building ' (T. B. Macaulay).

THE TWELVE TYPES DEVELOPED

(156) a. *The Verb Intransitive, including the Impersonal*

1. They live in the forest like Robin Hood.

The under side of a laurel leaf does not shine.

During the years which immediately followed the Restoration, a diligence ran between London and Oxford in two days (Macaulay, ' History,' iii.).

The conditions of war vary from age to age with the progress of weapons (Mahan, ' Sea Power,' Introd.).

2. The Sultan now is practically a vassal of Russia.

The bond between the members of a class is similarity of occupation (M. A. Rolleston).

Of education, information itself is really the least part (Joseph Butler).

Bred in England, domiciled in Canada, having resided for some time in the United States, and having many family connections and many friends in all three, I am naturally somewhat of a citizen of the Anglo-Saxon race (Goldwin Smith).

3. The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision (C. Lamb).

The Tübingen school pounced with avidity on this book (Salmon).

From a dewy copse standing dark over her nodding hat the blackbird fluted, calling to her with thrice-mellow note (George Meredith).

4. It shall hail, coming down on the forest (Isaiah xxxii. 19).

5. It pitieth them to see her in the dust (Ps. cii. 14) (1539).

It repenteth me that I have made them (Gen. vi. 7).

The music likes you not ('Two Gent.' II. ii.).

It rejoices me to have reason to believe this.

b. *The Verb Transitive, including the Reflexive*

6. Believing the discovery to be mine, I unintentionally wronged the discoverer.

He did not always win assent in proportion to his power of argument (Dean Church, 'Oxf. Mov.' c. 17).

In the matter of public education, as in so many other spheres of secular beneficence, the Church has preceded and led the State (George W. E. Russell).

In uniting the crowns of Castile and Aragon, Isabella founded definitely the Spanish Monarchy.

7. Many persons take the look of an argument for the proof of it (Leigh Hunt).

8. In the midst of more urgent cares, he addressed himself to fostering the commercial and naval power (Parkman).

Our historically minded age has distinguished itself by its zeal for centenaries (J. H. Skrine).

c. *The Verb Passive*

9. People are no more to be cheated into religion than into learning (Hannah More).

The 'Opsevator' was edited by an old Tory pamphleteer, called Roger L'Estrange (Macaulay).

No such superbly audacious undertaking had ever been attempted before ('Nineteenth Cent.' 1890, p. 328).

10. The fire was communicated to the other houses through the flimsiness of the walls of partition.

Intellect and moral sense were not put into man by unconscious matter.

d. *The Verb Abstract*

11. It is remarkable that the growth of science and the reappearance of a more poetical kind of poetry have accompanied one another (Leigh Hunt).

It is grave matter of doubt whether the written sermon will ever be accepted by the ignorant as the voice of a living man.

It was his custom to humble himself most before the proud (Overton, 'John Wesley,' iii.).

It was the secession of Newman that really gave birth to the 'Guardian' ('The Guardian,' Jan. 21, 1896).

It is not within the competency of the House of Lords to criticise the procedure of the other House.

12. There is nothing unchangeable in politics except principles (Hubner, 'British Empire,' i. 151).

There is something in us as much above mind, as mind is above the body ('The Spectator,' 1897, p. 84).

COMPOUND SENTENCES

(157) The Conjunction is the instrument of the Compound Sentence. And in Book I. the Conjunctions have been grouped according to the combinations of sentences which they serve to link together.

If two Predicative sentences are linked by *and*, they are co-ordinated, as : 'I went to see him, and I found him at home.' We may say the same of *but* : 'I accept your facts, but I reject your inference.' These are Co-ordinate sentences, and we may call their link-words Co-ordinating Conjunctions.

If two Predicative sentences are linked by the Conjunction *that*, the one has a dependence on the other, as : 'I said that he would do it.' Here the link-word is a subordinating or Evolute Conjunction, and such Conjunctions will generally be found to spring from Relative or Interrogative Pronouns.

The Conjunction does not always stand at the very head of its sentence or clause. The Conjunctions *however*, *notwithstanding*, often fall in after the first phrase. As for the Conjunction *too*, it cannot head a sentence. 'Let us admit, too, that he has been very diligent' (T. Carlyle).

The same variability of collocation happens also to the phrasal Conjunction. 'In this way' may head a sentence, or it may come after another phrase: 'On the basis of speech in this way Grammar would naturally be placed as the first storey of the tower of human knowledge' (Seeley, 'Macm.' 1867).

THE CO-ORDINATE SENTENCE

(158) This sentence is grouped and clustered by the simplest links, e.g. *and*, *but*, *yet*.

'He was overbearing in argument, but in action he was tolerant and generous' (Hook, 'Archbps.' i. 137).

'The vegetable kingdom stands between the mineral and the animal; and its function is to convert materials of the one into food for the other' (Asa Gray, 'Structural Botany,' p. 2).

'A nation may have versifiers with smooth numbers and easy rhymes, and yet may have no real poetry at all' (Matthew Arnold).

'The Newfoundland trade made the West Country a province of seamen and of people interested in maritime adventure, and the West Country gave England her maritime supremacy' (S. G. Harris at Ashburton, July 30, 1896).

(159) Sometimes the Co-ordinate Sentence is without Conjunctions, and this is called Asyndeton.

'The virtue of prosperity is Temperance; the virtue of adversity is Fortitude' (Bacon, 'Essays,' v.).

'There is a silence of stolidity, there is a silence of perplexity, there is a silence of exasperation, there is a

silence of expectation, there is a silence of moral cowardice' (R. Bosworth Smith, Aug. 18, 1892).

'Science does not concern itself with origins; it concerns itself only with sequences' ('The Times,' Sept. 6, 1892).

THE EVOLUTE SENTENCE

(160) This designation is used to indicate sentences of which the parts grow out of one another and are attached to their base by relative Conjunctions: *that, who, which, when, whom, of whose, if, as if, than*.

'The Protectionists said that it was very vulgar to quote Scripture on such a subject' (John Bright, Jan. 18, 1865).

'When one said that Sir Walter Raleigh had introduced coal-mines into Spain, another said that he wished he had introduced one into Wiltshire.'

'The value of gold and silver varies less than that of almost any commodities which also possess the other characteristics which qualify a substance to fulfil the functions of money' (Mrs. Fawcett, 'Political Economy,' ii. 2).

'I feel very confident that the historical views of the Tübingen school are too extravagant to obtain any wide or lasting hold over the minds of men' (Lightfoot, 'Galatians,' Pref.).

'Knox was the maker of the one epoch which, according to Carlyle, is the only part of Scottish history that is worth remembering' ('The Daily Chronicle,' July 13, 1896).

(161) To this Evolute group belongs the Hypothetical Sentence, which consists of two propositions (predicative sentences) linked by *if, as*: 'If there is smoke, there is fire.'

Such a sentence implies two inferences, one affirmative, the other negative. If the first proposition is true, then the second is true; if the second proposition is false, then the first is false.

THE SUBJUNCTIVE MOOD

(162) The Subjunctive is an incident of the Compound Sentence. For it expresses a thought, not independently and directly—like the following: *I hope, thou knowest, he runs, we will go, ye are foolish, they will never do it*—but rather as contingent upon some other thought, so that there is a hingeing of one clause on another; and the office of the Subjunctive Mood is to indicate that which is dependent on some condition either expressed or implied.

For there are instances of the Subjunctive where no condition is expressed, e.g. 'You really should'; where the condition is understood, namely this—'on the supposition that you wish to do your duty.'

Thus the Subjunctive is the Mood which expresses indirect, dependent, contingent thought. The Subjunctive is often attached by means of the Conjunction *that* to a preceding Verb, e.g. 'signify to the chief captain that he bring him down' (Acts xxxiii. 15).

The most frequent Conjunction is *that*, but the same Mood follows other Conjunctions also, e.g. *whether*, as: 'they asked whether Simon were lodged there' (Acts x. 18).

To know what is and what is not Subjunctive Mood, is not always quite so easy as it is in the above quotations. In those instances there is something in the external form of the Verb which could not have place in the Indicative Mood, viz. 'he bring, Simon were.' But the Auxiliaries which are used to make the phrasal

Subjunctive have sometimes one form for Indicative and Subjunctive, as in certain uses of *may*, *should*, *would*, and *had*.

The case of *should* is the easiest of all, because it is a Subjunctive in almost every instance of its occurrence. The Indicative *should* had its day long ago, and it is very rare in our period. Still, it does survive, and may be found; e.g. John vi. 14: 'This is of a truth that prophet that should come into the world.' It will, however, rarely happen to a scholar to find himself in error, by assuming 'should' to be Subjunctive.

It is different with *would*, as this form is not only identical for Indicative and Subjunctive, but the Indicative is not rare. Thus we say: 'I begged him, but he would not'—here 'would' is Indicative.

In *had* a single form serves for Indicative and Subjunctive. In such phrases as 'I had rather—You had better not,' *had* is Subjunctive.

The form *may* is the same for the two Moods. The Subjunctive is the more familiar, but the Indicative is in use, chiefly in poetry.

(163) Conditional sentences introduced by the Conjunction *if* mostly take in dignified language the Subjunctive Mood, thus: 'If I be bereaved of my children, I am bereaved' (Gen. xliii. 14); 'If thou meet thine enemy's ox or his ass going astray, thou shalt surely bring it to him again' (Exod. xxiii. 4); 'If the principle be acknowledged, the application will follow' (Westcott, 'St. John,' lxxvii). But this usage, though much to be recommended, cannot be insisted upon as a rule.

The frequent connection between certain Conjunctions and the Subjunctive must not induce us to think

as if they caused the Mood, for indeed a little observation will show us that this relation is by no means constant.

The Subjunctive Mood, as a distinct flexional form, is passing away. At the beginning of our period it was still in active operation. But now it is more and more neglected in hasty writing, as men find by experience that it is a thing of grace and refinement rather than of necessity. No obscurity results from employing Indicative forms through every ramification of the sentence. Modern books no longer exhibit such constructions as: 'the men asked whether Simon were lodged there' (Acts x. 18); 'signify to the chief captain that he bring him down' (xxiii. 15). The last stronghold of the Subjunctive is in certain set phrases, such as, *if I be, if it be, if it were, if he have, &c.* These remarks, however, apply only to prose; for the poet will not relinquish the Subjunctive Mood, he knows its value too well.

THE MIXED SENTENCE

(164) The sentence types are not always kept apart; in practice there is much mixture. It often happens that the frame of a sentence is Co-ordinata, and the second member is developed into Evoluta. Thus:

'The result of a hundred battles and the united testimony of impartial writers of different nations have given the first place amongst European infantry to the British; but in a comparison between the troops of France and England, it would be unjust not to admit that the cavalry of the former stands higher in the estimate of the world' (Sir William Napier).

TENSE-ATTRACTION

(165) One of the results of making Compound Sentences is this, that the Verb of a principal sentence exercises attraction upon the Verb of a dependent

sentence. We meet with Verbs which are in a past tense solely through the influence of a preceding Verb which is in a past tense. This is called Tense-Attraction.

‘But you should have endeavoured to have shown them the danger’ (‘Pilg. Prog.’ (1678) p. 82).

‘It had always, she said, been matter of astonishment to her, that so weak a pride should induce them to refuse an alliance with such a family as Mr. Lovelace’s was’ (‘Clarissa Harlowe,’ vii. 71).

‘Mr. Martin looked as if he did not know what manner was’ (‘Emma,’ vol. i. ch. iv.).

Oblique Narration

This change of tense is much used in reporting speeches. It is indeed possible to report in a direct manner and to give the very words of a speaker, as : ‘He said, I am coming’ ; but it is more usual to admit tense-attraction, and to report obliquely, thus : ‘He said he was coming.’

“‘It was certain,” said Lord Rosebery, “that when the leading representatives of the Colonies came together, something further would be accomplished in the direction of welding and uniting the Empire.”’ (‘The Times,’ May 3, 1887.) The words actually used were : ‘It *is* certain, that when the leading representatives of the Colonies *come* together, something further *will* be accomplished’ &c.

POSTSCRIPT TO PLAIN SYNTAX

(166)* We began this Second Book with the division of our subject under two heads, Plain Syntax and Graphic Syntax ; and this we did because we could not otherwise

keep a true path from the items of the Accidence to the total of literary effect. We have now done with Plain Syntax, and we must be prepared for a change as we proceed. Hitherto the dominating principle has been a logical one, for the Parts of Speech represent the logical instinct of the human mind. But we shall presently become aware of the gradual entrance of a new principle, the principle of Art. This principle may be defined (sufficiently for our immediate purpose) as the expression of feeling under the restraint and guidance of Taste. And it will be found that this division is true to the nature of our subject ; for Grammar is but the little handmaid of Literature, and Literature is the product of these two factors—namely, the logical and the emotional instincts of the mind.

DIVISION II. OF GRAPHIC SYNTAX

CHAPTER I

ELLIPSE AND PLEONASM

(167) WE now come to the Second Division of Syntax, in which we shall find some disregard of ordinary rules without loss—nay, often with considerable gain—to the power of expression. By Ellipse and Pleonasm and Idiom, the plain rules are treated somewhat cavalierly; yet discourse is not injured thereby—on the contrary, it is rendered smarter and brisker and more graphic.

OF ELLIPSE

Much of good discourse is elliptical. This term comes from a Greek word *ellipsis*, which means defect, omission; but it must not therefore be supposed that ‘ellipse’ implies deficiency as a fault, or as a thing to be apologised for. Ellipse prevents repetition, counts on the remembrance of what has been already said, and on the readiness of the hearer or reader to supply it in places where formal Syntax might call for its recurrence.

In the advocacy of a certain generous experiment Mr. Harry Jones once wrote to ‘The Times’ thus: ‘I don’t believe that we have had anything taken away. Of course I should not be surprised if we had; but we must not abstain from sowing because of the birds.’ This

may be expanded somewhat as follows: 'I don't believe that we have had anything taken away. Of course I should not be surprised if we had [had things taken away]; but [even if we had had things taken away, I should still urge that] one must not abstain from sowing because of the birds.' The words supplied in brackets are those which we may suppose to have been omitted, and left to the reader to supply.

Ellipse with Adjective

The Adjectival Noun Concrete is a case of Ellipse. We say 'the rich and the poor' for the rich *people* and the poor *people*.

The familiar phrase 'if you please' is (in its origin) elliptical, and its full expression is 'if (it) you please,' i.e. 'if it please you'; the Pronoun 'you' being in the Dative Case. Here the Ellipse has ministered occasion to a change in grammatical conception.

A very ordinary form of Ellipse is the omission of the Verb in the second member of a Co-ordinate sentence. 'Milton was the poetical son of Spenser, and Waller [was the poetical son] of Fairfax' (Dryden). The same happens in *Eyoluta*, though not so often. 'Nothing promotes jealousy like [as] a total absence of grades [promotes jealousy]' ('The Spectator,' Feb. 6, 1892).

Omission of the Subject

(168) The English language rarely allows the Subject of the Verb to be omitted, except in the Imperative Mood, as: 'Go to; come away; fear God; honour the king.' There are, however, one or two phrases in which we habitually drop the Pronoun of the First Person, as:

‘Thank you,’ for ‘I thank you.’ In 2 Sam. i. 4 we read : ‘I pray thee, tell me.’ The colloquial form of this was elliptical, thus : ‘Prythee, tell me.’

Nominative Pendent

(169) A frequent instance of Ellipse is that of the so-called Nominative Pendent, as it were a Nominative hanging loose and detached from the rest of the construction. Here is an example : ‘Broadly speaking, the service which education renders the child is to enable him to find his true place in the world’ (J. R. Diggle). The link which connects ‘Broadly speaking’ with the rest of the sentence is somewhat of this kind : ‘Broadly speaking, [I should say that] the service’ &c. The subject of the Participle is the speaker himself, who is also the proper Nominative of the sentence, which is delivered as an opinion of his.

Ellipse of the Relative

(170) A peculiarly English Ellipse is the omission of the Relative Pronoun, e.g. ‘The person [whom] you were speaking to.’ ‘You have a young lady [who] lodges here’ (‘Clarissa Harlowe,’ vii. 55). Of this kind is the elliptical *that*, for ‘that that,’ noticed above (81).

Ellipse of the Conjunction *that* is of the same nature and is equally common, as : ‘He said [that] he had seen you.’

When Prepositions are used as Conjunctions, they have been translated to this function through the ellipse of a Pronoun. At first a phrase, consisting of a Preposition and a Pronoun, made the link from one clause to one other ; then the Pronoun fell out and the Preposition stood alone, invested with a new, that is, a conjunctive

power. 'After I had spoken, I passed on.' The primitive formula was 'After that I had spoken.'

The Ellipse of *that* in such cases was caused by the frequency of other functions of *that* with liability to confusion thereby. In Matt. xxvii. 31—'And after that they had mocked'—I once heard the officiating minister make a mistake, reading thus: 'And after that, they' &c., an incident which in itself furnishes cause enough why *that* in such a place should drop out.

Ellipse with Demonstratives

(171) Hence a strong elliptical tendency connected with the Demonstratives *that* and *those*. For example: 'The heads are of that archaic type [which is] familiar in Attic sculpture' (Jebb, 'Œdipus Tyrannus,' p. 303). Hence frequent condensations, such as 'those able' 'those present,' 'those attending'; e.g. 'an increased allowance has been given for those attending brigade camps' (Col. C. E. Freeman, 'The Times,' March 18, 1890).

Omission of Principal Sentence

(172) Sometimes the Ellipse consists in the omission of the principal sentence, while only the dependent sentence is expressed, perhaps with an Interjection. Thus: 'Oh that one would give me drink' &c. (2 Sam. xxiii. 15); which, fully developed, would be: 'Oh [I wish] that one would give me' &c. When a person tries to persuade another with insistence—'really you should!'—what is it that endows this 'should' with the moral urgency which we all feel to dwell in it? The secret lies in that which is unexpressed, the elliptical part—'really [it is a matter of duty that] you should do this!' The 'should' is a Subjunctive, a Verb in a dependent con-

ditioned attitude, dependent upon an Indicative unspoken but not unfelt.

Or, to take a more transparent instance, when one person says to another, 'I should like to go,' the meaning is, '[On the supposition that you permit me] I should like to go.'

What more common than to hear a favour asked thus: 'Would you be so kind?' This 'would' is so trite, we hardly think of the source of its caressing suasion. It is a Verb dependent on another Verb omitted: '[If I were to beg it as a particular favour] would you be so kind?' It is a Subjunctive dependent on another Subjunctive implied—so thick are Subjunctives in common talk.

Ellipse relative to Conjunctions

if

(173) In the next quotation 'if speaking' is condensed from 'if he had been speaking': 'He was one of the first amongst our divines who ventured to allude to the scenes and characters of the Sacred Story in the same terms that he would have used if speaking of any other remarkable history' (A. P. Stanley, 'Jewish Church,' p. x).

than

When comparison is expressed by means of the Conjunction *than*, there is an ellipse which requires particular attention, as: 'Thou art wiser *than* I'—that is, 'than I [am]'; 'They loved him more *than* me,' i.e. 'more *than* [they loved] me.'

as if

The Conjunctional phrase 'as if' is built upon a bold Ellipse. 'Answering their questions, as [they would

require to be answered] if it were a matter that needed it' (Locke).

When Prepositions become Conjunctions, it is through the medium of Ellipse. Thus: *ere* is a Preposition in 'ere long,' but it is a Conjunction in 'ere he come,' and this is for 'ere [that] he come.' Again, *before* is a Preposition in 'before to-morrow,' but a Conjunction in 'before the work is finished,' and this is for 'before [that] the work is finished.'

Ellipse Colloquial

(174) Ellipse is much used in conversation, as :

Q. 'May I go with you where you are going ?'

A. 'Certainly.'

This answer, if expanded, would be: '[You may] certainly [go with me].'

And this colloquial Ellipse reaches also to literature, thus: 'The effect that follows is such as only can [follow]' (Horace Bushnell). 'He takes a deep interest in the cycling movement, and he believes that cycling will have a beneficial influence upon the physique of the French people. Probably it will [have such a beneficial influence]' ('The Morning Post,' Aug. 24, 1896).

In fact Ellipse may be said to have its cradle in colloquy. It was by colloquial usage that 'good cheap' was shortened to 'cheap.' In the early part of our period the original phrase was current, as in the following from Harrison's 'Description of England': 'Of old time our country houses did use much lattise, and that made either of wicker or fine rifts of oke in checkerwise. But now our lattises are also growne into lesse use, because glass is come to be so plentifull, and within a verie little so good cheape if not better than the other.'

There is perhaps no commoner instance of colloquial Ellipse than the use of the Adverb *so* without its correlative *as*. 'Oh, I beg your pardon; I am *so* sorry.' That is, if restored, 'I am so sorry [as that I could hardly describe the extent of my sorrow].' And here let us observe another Ellipse. We do not say 'as that,' but only 'that': 'I am so glad [as] that I could jump for joy.'

We learn from the 'Essays of Elia' that seventy years ago, when an omnibus had been stopped to take up passengers and all was ready for a fresh start, the conductor would shout to the driver 'All's right!' a sentence of three words. In course of time it came to be 'All right!' and now we only hear 'Right!' This furnishes a familiar illustration of the natural propensity to Ellipse.

Ellipse has now been exemplified from literature, and from colloquy. This tendency may be observed in any other language the scholar may happen to be studying, whether ancient or modern. Still, there are cases of Ellipse in English which can hardly be paralleled in other languages, and which are so peculiar as to attain to the character of Idiom.

OF PLEONASM

(175) Opposite to Ellipse is Pleonasm; the one working by defect, the other by excess. When a structure has more words than are required to convey the sense, it is called redundant or pleonastic, as: 'from thence, from whence, the most Highest'; 'the most straitest sect' (Acts xx. 5); 'And in the calmest and most stillest night' (2 'Hen. IV.' iii. i.).

"My lord," quoth he, "your Grace is most heartily

welcome unto me, and I am glad to see you in my poor lodge, the which I have often desired ; and should have been much more gladder, if you had come after another sort " ' (Cavendish, 'Wolsey').

In the early part of our period such redundant structures were readily admitted for emphasis sake ; but in our more scientific era the scrutinising eye of logic has charmed them away from prose and confined them to poetry.

There is one venerable pleonasm which can hardly now appear even in poetry. This is the Double Negative, which was freely current in the first century of our period. Thus :

Por. I never did repent for doing good,
Nor shall not now.

'Merchant of Venice,' III. iv. 11.

Yet by Milton's time the modern logical rule (that two negatives cancel one another and are equivalent to an affirmative) was in full force even in poetry :

Nor did they not perceive the evil plight
In which they were, nor the fierce pains not feel.

'Paradise Lost,' i. 335.

CHAPTER II

IDIOM

(176) UNDER this term we have to take account of two ideas : 1, that of irregularity, which means divergence from our own general rules ; 2, that of peculiarity, which means singularity by comparison with other languages.

Of these two notions, the first is not confined to Idiom, it is already implied in Ellipse ; for Ellipse involves a certain overleaping of our own elementary rules. Only, then, Ellipse is more or less common to all languages ; but when we speak of English Idiom, we imply some departure from rules of universal Syntax beyond what can be matched in Latin or French or German. Strong unusual cases of Ellipse may be classed under Idiom.

The English habit of Ellipse of the Relative Conjunction is so extraordinary as to amount to a case of Idiom. It runs through every phase of the language, literature, colloquy, prose, poetry ; though not in equal degree. The sentence, ' Detectives observe every face they see ' (instead of ' that they see ' or ' which they see '), is one that can hardly be matched in any foreign language. ' There is no man [who] can make a question but that the sun will rise to-morrow ' (Joseph Butler, ' Analogy,' Introd.).

(177) Sometimes the Verb of the phrasal Infinitive is omitted, and is only indicated by the Preposition 'to,' thus: 'Detectives observe every face they see, or they ought to,' i.e. they ought to [observe every face they see].

The following gives a lifelike touch of the untowardliness of a reluctant boy at the hour of lessons: 'He was not only indolent, he was opposed to the acquisition of knowledge through the medium of books, and would say: "But I don't want to!"' (George Meredith, 'The Egoist,' ch. iv.).

(178) Of cases where Ellipse amounts to Idiom there is no bolder instance than the use of *but* in the sense of '[nothing] but': 'Petruchio means but well' ('Taming of the Shrew,' III. ii.).

'Premature consolation is but the remembrancer of sorrow' (Goldsmith).

'I am but one of yourselves and a Presbyter' (J. H. Newman).

In simple cases like these we may satisfy ourselves by mentally inserting 'nothing' or its equivalent before the 'but.'

But the idiomatic principle is not seen in full force so long as we can reconcile the idiom with grammatical rules. Idiom is then fully manifested when there is something arbitrary and masterful about it. We have a remarkable instance of this in another aspect of 'but.' This word was once in full activity as a Preposition, but that was before our period. Only small relics of this prepositional use can now be gleaned (as in the phrase 'next but one'); and if we would find a bold example we must look to Scotland, as in the motto of the Macphersons 'Touch not the cat but a glove.' Indeed, it

would seem that when it became rife as a Conjunction in English, the old prepositional uses were jealously restrained. Thus it has come about that in certain situations where it would act most naturally as a Preposition, and where it does so act in colloquy, it can take a Pronoun in the Nominative Case. Hence a structure which defies grammatical justification, and which we must be content to call an Idiom. Thus Cowper :

Away went Gilpin—who but he ?

THE NOUN-PHRASE

(179) We have three ways of combining Noun with Noun : first, there is the Compound, as ‘ant-hill, boat-swain, cod-fish,’ &c. ; secondly, by help of Prepositions, as ‘the art of music, the Bay of Biscay, a code of laws,’ &c. ; thirdly, by mere sequence and juxtaposition, as ‘Army List, Banking Act, chapel bell,’ &c. Of these three, the first is most at home in German, and the second in French ; but the third is not to be found in either of those languages. It is an Idiom of the English language. This formula is much employed in naming streets, buildings, and institutions ; as ‘Ely Place, Fleet Street, Ludgate Hill, Kensington Palace, Lincoln Cathedral, Westminster Abbey, Life Insurance, Fire Brigade, Water Supply.’

Much used also in Titles and Headings, particularly of Societies and Associations, as ‘Weather Forecast and Storm Warnings Association’ ; ‘Parks and Open Spaces Committee.’

• THE CUMULATE GENITIVE

(180) A well-marked Idiom is that by which the two forms of the Genitive, the flexional and the

phrasal, coalesce into one formula, as: 'an officer of Pharaoh's' (Gen. xxxvii. 36); 'any dear friend of Cæsar's' ('Jul. Cæs.' iii. ii. 28). This is called the Double or Cumulate Genitive.

The Possessive Pronouns are much used in this formula, as: 'A friend of mine was concerned for a friend of his in a transaction of this kind' (Earl Russell, 'Recollections,' 1875, p. 36).

Idioms may be regarded as rebels against Grammar, with which the powers of literature have made peace and consented to waive their claim to conformity. But there is one that yet stands out for its own terms, an Idiom which has not been frankly admitted, and at which grammarians look askance. The expression 'It is me' is idiomatic English; but (though found in good literature) it is not fully recognised as literary English. The grammatical precept enjoins 'It is I.' Now no one ever says 'It is I,' except by force of schooling; every one from north to south, speaking without restraint in their own homely native English, says thus: 'It is me; It is him.'

Mother. 'Is that you?'

Boy. 'No, it's no him, it's just me' (J. M. Barrie, 'Margaret Ogilvie,' ch. i.).

The fact is that Idioms are survivals from some former stage of the language, stubborn old features which have resisted the levelling operation of progress; and their stronghold lies in that instinct which makes old associations dear. They are siftings of old Time, precious relics of past conditions of the mother tongue. If sometimes illogical or even irrational, they are only the more picturesque on that account.

CHAPTER III

POETIC DICTION

(181) THERE are many differences between the diction of prose and that of poetry; many forms of expression used in poetry which are inadmissible in prose; others little used in prose but freely used in poetry. Moreover, there are some grammatical restraints laid upon the prose writer from which the poet is exempt, and these not only grammatical but logical also. This we propose to illustrate by examples enough for the purpose; still leaving much for the scholar's own observation.

Poetry preserves old verbal flexions which are otherwise lost. For example, the use of *be* in the Present Indicative is now confined to poetry. Thus :

She is not fair to outward view,
As many maidens be.

Hartley Coleridge.

The Second Person Singular in dramatic colloquy and in poetry carries with it this faculty, that the Verb having a personal form is capable of standing without a Pronoun or any subject expressed, thus: 'Hast any philosophy in thee, shepherd?' ('As You Like It,' III. ii. 22).

The guests are met, the feast is set,
Mayst hear the merry din.

S. T. Coleridge.

The Second Person Singular of the Preterite, *sawest*, *camest*, *grewest*—forms never seen in modern prose—are allowed to the poet.

I would the great world grew like thee,
 Who grewest not alone in power
 And knowledge, but, by year and hour,
 In reverence and charity.

‘In Memoriam,’ cxiii.

(182) Some Strong Preterites and Participles, which are no longer used in prose, still survive in poetry. Such are *help*, *holpen*—

However much he help me at my need.

‘The Coming of Arthur.’

foughten, as ‘on the foughten field’ (‘Paradise Lost,’ vi. 410).

And not only such sound grammatical forms as the above, but certain ungrammatical forms which once were modish have acquired a place in poetic diction. Such is *shook* in the next quotation :

. . . all heaven

Resounded ; and had earth been then, all earth
 Had to her center shook.—‘Paradise Lost,’ vi.

(183) There are moreover some surviving fragments of ancient Verbs, solitary relics, disused in prose (unless perhaps in solemn or humorous prose), but still eminently serviceable in poetry. Such is the optative *worth*, the only extant part of an ancient Verb, which meant ‘be’ or ‘become.’ ‘Howl ye, Woe worth the day!’ (Ezekiel xxx. 2).

Woe worth the chase, woe worth the day,
 That cost thy life, my gallant grey!

‘Lady of the Lake.’

Another Verb in like condition is *quoth* (said); a Strong Preterite, and the only surviving relic of its Verb.

THE POSITION OF THE ADJECTIVE

(184) Whereas the Adjective in prose usually stands before the Noun, as 'red roses,' 'green myrtles,' in poetry the Adjective often follows the Noun:

A wreath of roses red and myrtles green.

It is allowed in poetry to write 'Lessons sweet of spring returning'; but in prose it must be 'sweet lessons of returning spring.'

And there is one particular adjectival arrangement which is specially poetic, namely, the Ambidextral, where the Noun has an Adjective on either hand:

We are but little children weak.

'Hymns A. and M.' 863.

The following are from Milton: 'human face divine,' 'grateful evening mild,' 'faded splendour wan,' 'angelic squadron bright,' 'native wood-notes wild.'

THE ADVERB

(185) In poetry the Flat Adverb is much more freely used than in prose. Thus *late* for 'lately'; *new* for 'newly'; *scarce* for 'scarcely'; and even *slight* for 'slightly,' as:

His fellows late shall be his subjects now.

Edward Fairfax, 'Tasso,' i. 12.

Come nearer, part not hence so slight informed.

'Samson Agonistes,' 1229.

And like a queen new seated on her throne.

John Keble, 'Christian Year.'

'The Faery Queene' is the storehouse of this locution,

where many beautiful examples may readily be collected, e.g. I. i. 80; v. vi. 20; vi. iii. 1.

(186) The Flat Adverb is not absolutely excluded from prose, any more than it is from colloquy: we sometimes write as we familiarly speak: e.g. 'to buy cheap and sell dear.' But there is one form of the Flat Adverb which can be used only in Poetry, and that is where the word is taken not from the Adjectives, but from the Nouns, as 'wonder great'; 'cormorant devouring':

When spight of cormorant devouring Time.

'L. L. L.' I. i. 4.

And there is another thing that is rare in prose, which is rather affected in verse, viz. the combination of the Flat with the Flexional Adverb, e.g.

Wisely and slow: they stumble that run fast.

'Rom. and Jul.' II. iii. 94.

Why do you speak so startingly and rash?

'Oth.' III. iv. 79.

(187) In Pronouns there are some poetical privileges. A very odd one is the use of *ye* for *you* in the Objective Case, as:

Vain pomp and glory of this world, I hate ye.

'Henry VIII.' III. ii.

I told ye when he should prevail and speed.

'Paradise Lost,' x. 40.

We hail ye, one and all.

John Keble, 'Quinquagesima.'

From high antiquity has descended the rare use of *what* for 'who,' as in the following:

And bring us what he is and how he fares,

And cease not from your quest until you find.

Tennyson, 'Elaine.'

The poet sometimes says *who* for *he who*; a fashion perhaps caught from classical Latin, but having a close affinity with the elliptical use of *that* and *what* described above:

Who steals my purse steals trash.

‘Oth.’ III. iii. 157.

I so can sing, in seasons fair,

That who hath felt may feel again.

Coventry Patmore, ‘Angel,’ I. ii. 1.

(188) When a Pronoun in the Objective Case means the same person or thing as the Nominative of the Sentence, it now generally receives the addition of *-self* or *-selves*. But the earlier habit of the language appears in Scriptural English and quaint prose and poetical diction.

‘Lest the Hebrews made *them* swords’ (1 Sam. xiii. 19).

I met a fool

Who laid *him* down and bask’d *him* in the sun.

‘As You Like It,’ II. vii. 15.

Read whilst you arm *you*, arm *you* whilst you read.

Fairfax, ‘Tasso,’ i. 5.

‘You will not suffer your childe to use a knife, till he have wit to do with it without hurting *him*’ (R. Baxter, ‘Saint’s Rest,’ iv. 4).

‘I made a large tent to preserve *me* from the rain’ (‘Robinson Crusoe’).

They sate *them* down upon the yellow sand.

Tennyson.

POETIC ELLIPSE

(189) Ellipse is carried further in verse than in prose. For example, in the construction of the Absolute Participle we often find that the Participle (or Adjective) is quite omitted:

. . . The poor wren,
 The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
 'Macbeth,' iv. ii. 9.

There was a time when Ætna's silent fire
 Slept unperceived, *the mountain yet entire.*
 Cowper.

So homeward sailors spring to shore,
 Two oceans safely past.
 J. Keble, 'Quinquagesima.'

And, *I all rapt in this*, 'Come out,' he said,
 'To the Abbey.'—'The Princess.'

It has been suggested by Mr. Hamblin Smith that this ellipse may supply the key to such expressions as *hand in hand*, *face to face*; thus, *hand in hand* = *hand placed in hand*; *face to face* = *face turned to face*.

Another instance of Poetic Ellipse is the use of simple *as* to express what in prose would be 'as if.'

It looks as heaven our ruin had design'd.
 Dryden, 'Abs. and Ach.' 848.

Caught at the hilt, as to abolish him.
 Tennyson, 'Enid,' 210.

(190) So far the divergences of Poetic Diction have been of a superficial kind; we now come to a privilege of poetry which defies the very elementary principles of syntax. For all the rules of syntax may be resolved into this one, namely, to arrange ideas in a perspicuous and logical order. One means of logical order is the assignment of attributes to their proper subjects, and this ordinance of prose is by poetry transgressed in the poetical figure which is called Metonymy. Here is an example:

Melissa shook her doubtful curls, and thought.
 'The Princess,' iii.

The following has often been quoted and admired for its superlogical glory :

So hand in hand they passed, the loveliest pair
That ever since in love's embraces met ;
Adam, the goodliest man of men since born
His sons, and fairest of her daughters Eve.

J. Milton, ' P. L.' iv. 321.

Things still more illogical are done. In the combination of Adverb with Adjective, where the Adjective has to be raised to the Comparative Degree, the token of this Degree, the suffix *-er*, is found not with the Adjective, but with the Adverb. The following example, though rare, is admirably illustrative here, because it exhibits a strangely happy effect produced by violation of elementary rules :

But earthlier happy is the rose distilled.

' Mids. N. Dream,' i. i.

Such superiority to Logic and Grammar belongs to the triumph of Poetry; and this glimpse of it is enough to warn us that we are overstepping the border of Grammar into the domain of Poetics.

CHAPTER IV

OF FIGURED DICTION

(191) DISCOURSE may be greatly enriched by the use of Figures, very much in the same manner as Architecture may be enriched by the use of Sculpture. The world abounds with analogies which afford opportunities of illustration to those who are skilful enough to catch them and to know when and how to introduce them.

The elementary Figures of Speech are Metaphor, Simile, and Personification.

METAPHOR

(192) The word 'Metaphor' means transference. By Metaphor, expressions which belong to one subject are transferred to another subject which has no natural right or property in them. If we speak of 'bridling' the tongue, we take an expression which is proper to horse management, and we use it as a figure for control over the speech-impulse. A term has been borrowed from the sphere of physical effort and physical skill, and lent to the sphere of moral effort and moral skill. The borrowed term is generally taken from things seen, heard, felt, or otherwise perceived by the five senses; and it is applied to things perceived only by the mind, to help the mind with a picture to apprehend them more 'sensibly,' that is, more as if they could be reached with the outer senses.

The term 'slough' properly signifies a muddy hole, a quagmire, but Bunyan uses it as a figure of despondency. Sir Alfred Milner uses it as a figure of insolvency: 'They had no object in allowing Egypt to be plunged further and further into the slough of insolvency.'

The Duke of Argyll deemed that 'the wings of thought must be just as much an adjusted mechanism as the wings of flight.' In this example the term 'wings' occurs twice, being once applied 'properly' and once figuratively.

When the term 'proper' is used in this connection, it represents not the idea of propriety, but that of property; and it is opposed not to 'improper,' but to 'borrowed,' or 'transferred,' or 'figurative.'

Examples of Metaphor

(193) 'Let the curtains of the Future hang' (Carlyle).

'The money market is the barometer of the political atmosphere.'

'Men who are deep in great monetary transactions, and who are steeped to the lips sometimes in perilous speculations, are not able to take broad and dispassionate views of political questions of this nature' (John Bright, March 13, 1865).

'By photography the standard of mechanical resemblance, which the miniature painter had avowedly been straining all his energies to grasp, was in a moment caught up and planted on a peak it was impossible for him to scale' ('The Times,' Nov. 7, 1885).

'The windows of my soul I throw wide open to the sun' (J. G. Whittier, 'My Psalm').

'The publication of the Seven Administrations

indicated the high-water mark of Fonblanque's public influence' ('Dictionary of National Biography,' xix. 364).

'"Faust" was laid by for years, was taken up again, laid by, and taken up once more; so that it has no vertebral column, or perhaps has many, but none complete' (E. Dowden, 'Cosmopolis,' June 1896).

'Mr. Hanna, Mr. McKinley's manager, said: "The plank will be a gold one, but Mr. McKinley's friends control this Convention, and his enemies will not be allowed the credit of framing the financial plank"' ('The Standard,' June 16, 1896).

'Carlyle, like a genuine craftsman as he was, never shirked a difficulty, never threw a false skin over hollow places, or wrote a sentence the truth of which he had not sifted' (Froude, 'Carlyle,' ii. 189).

'Russia now holds the Sultan in the hollow of her hand' (The Guardian,' Nov. 11, 1896).

'A young reporter who is anxious to put on the proper shoulders responsibility for statements made will always be extremely careful in the use of inverted commas' (Sir Izaak Pitman).

SIMILE

(194) Simile differs from Metaphor in this, that whereas Metaphor *implies* a comparison with something outside the matter in hand, Simile *declares* such a comparison, points it out, and displays it, sometimes in prolonged detail.

Examples of Simile

'For as the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth, and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater: so shall my word be that goeth forth out of my mouth: it shall not return

unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it' (Isaiah^h lv.).

Like leaves on trees the race of man is found,
Now green in youth, now withering on the ground :
Another race the following spring supplies,
They fall successive, and successive rise ;
So generations in their course decay,
So flourish these, when those are past away.

Pope's 'Homer,' vi. 181.

As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

'The Deserted Village.'

'The course taken by Russia was seemingly inconsistent ; but it was only inconsistent as the course of a sailing ship may be which now tacks to this side and now to that, but has a clear object in view and a port to reach all the while' (Justin McCarthy, 'Our Own Times,' ch. ii).

'Through all that is finest and most precious in literature, like the king's yarn through the old cables of the British navy, runs that lovely note of poetry and pathos' (William Winter).

'Thinkers require two things above all others: one is solitude, the other rest. Charles Darwin, as we learn from his life, spent a good part of the latter half of his life lying on the sofa, and apparently doing nothing. Possibly, he himself fancied he was doing nothing. If he did, he was mistaken. He was doing as much as the formed buds are doing in February and March. They are not idle because they seem to be making no progress, and neither was he' ('The Times,' April 28, 1888).

METAPHOR AND SIMILE

In the following short sentence we have **Metaphor** and **Simile** in contiguity and yet not blended.

‘On all this part of the coast, and especially near Aros, these great granite rocks that I have spoken of go down together in troops into the sea, like cattle on a summer’s day’ (R. L. Stevenson, ‘The Merry Men,’ p. 6).

The phrase ‘go down together in troops’ is **Metaphor**; ‘like cattle on a summer’s day’ is **Simile**.

PERSONIFICATION

(195) By **personification**—called in Greek, *Prosopopœia*—inanimate things, or abstract qualities, or aggregate bodies of men, are spoken of or spoken to in terms which properly belong to individual persons only. Thus in Shakspeare’s ‘Troilus and Cressida’:

Time hath, my lord, a wallet at his back
Wherein he puts alms to oblivion, &c.

‘Confusion heard his voice’ (Milton).

‘Wisdom hath builded her house, she hath hewn out her seven pillars’ (Prov. ix. 1).

(196) Among the incidents of personification, is a semblance of **Gender**, which is caused by the attendant Pronouns. A little scrutiny will enable the student to separate grammatical Gender from the poetical phantasy of personification. It would not be correct to say that in the above quotations Time is of the Masculine Gender or Wisdom of the Feminine Gender, because the one is antecedent to ‘he, his,’ and the other to ‘her.’ In the following quotations it would be a mistake to ascribe Feminine Gender to *soul* or *ship*:

My soul diffused herself in wide embrace
Of institutions, and the forms of things.

W. Wordsworth, 'Excursion,' iii.

Fresh blew the wind, when o'er the Atlantic main
The ship went gliding with her thoughtless crew.

Ibid.

(197) We meet with instances of irrational and even inanimate creatures speaking in the First Person, and of addresses or apostrophes in the Second Person to things inanimate or abstract. Thus: 'I wisdom dwell with prudence, and find out knowledge of witty inventions' (Prov. viii. 12).

Canst thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude ;
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king ? Then happy low, lie down !
Uneasy lies the head that wears a crown.

2 'Hen. IV.' iii. ii.

(198) I slip, I slide, I gloom, I glance
Among my skinning swallows ;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses ;
I linger by my shingly bars ;
I loiter round my cresses ;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

Tennyson, 'The Brook.'

CHAPTER V

OF ALLEGORY AND FABLE

(199) ALLEGORY may be described as sustained Metaphor. In Allegory you do not import illustrative expressions from other subjects, but you transfer your whole matter bodily into another sphere, feigning to speak of something different from your real meaning.

‘Now will I sing to my wellbeloved a song of my beloved touching his vineyard. My wellbeloved hath a vineyard in a very fruitful hill : and he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a winepress therein : and he looked that it should bring forth grapes, and it brought forth wild grapes’ (Isaiah v.).

Our great examples of Allegory are Spenser’s ‘Faery Queene,’ in which moral virtues are pictured under the adventures of knight-errantry ; and Bunyan’s ‘Pilgrim’s Progress,’ wherein the perseverance of a Christian life is allegorically veiled under the vicissitudes of inexperienced travellers over new and unexplored country.

(200) Of all the things we learnt in childhood, what is there that sticks to our memory like the Fables ? The incidents that are ever fresh are those that never happened, and though they never did happen, yet are

they unequalled as picture embodiments of human experience.

Here we are got beyond the limit of Grammar, it is true, but we are only arrived where the orderly pursuit of Grammar has naturally landed us, namely, in the field of Literature. The graphic force of analogy enables us in the higher subjects of discourse to bring home to the senses things immaterial and spiritual. The power of analogy is the highest power in Literature except one ; and that one is the undefined mysterious power which, as we know not how to name it, we make shift to call it Poetry ; which being interpreted signifies nothing more than just ‘ Making.’

BOOK III

OF PROSODY; OR MUSIC IN SPEECH

CHAPTER I

OF RHYTHM AND ACCENT

(201) THERE is an old Greek myth of heroic antiquity which tells how Amphion built the walls of Thebes by dint of music he had learnt from the messenger of the gods. An apt similitude for the building of lofty rhyme, and not only so, but also for the construction of ordinary prose. In poetry the music is manifest; in prose it is as really present though less conspicuous.

It is obvious to all that without exercise of the ear poetry can neither be produced nor enjoyed; but perhaps it is less generally known that for the production of good prose we require some sense of rhythmic modulation. Yet so it is. In all the uses of language the ear should co-operate with the mind. Accordingly, if under this title of Prosody we begin with Poetry and then proceed to consider the more pedestrian arts of Reading Aloud, of Public Speaking, and of Prose Composition, the sequence of subjects will be in keeping with the order of nature.

THE IMPORTANCE OF ACCENT

(202) In the musical rhythm of language the first tangible element is that which we call Accent. Accent is an elevation of the voice distinguishing one part of a

word above another part of the same word. In *black-bird*, *goodman*, *headstone*, the first syllable is pronounced with a higher note than the second; a feature which we describe by saying that the Accent is on the first syllable. This Accent it is that marks the difference between 'black|bird' and *blackbird*, between 'good|man' and *goodman*, between 'head|stone' and *headstone*. In 'black bird, good man, head stone' there is no Accent, but each word has its own full and separate tone as a monosyllable. When they are paired and united in composition, one of the words acquires a higher intensity of sound than it had before, while the other word, the second member in the compound, sinks lower, though it does not quite lose individual tone. The members of a compound are sometimes united by a Hyphen, thus: *cart-horse*, *path-field*, *ship-mate*, and thus the Hyphen acquires a musical or prosodical value.

The general place of the Accent in English is either on the Penult (the syllable before the last), as in the above instances; or on the Antepenult (the syllable before the Penult), as in *abdicate*, *adventurer*, *commonwealth*, *similitude*. Words over four syllables get a second Accent, as *máchinátion*, *térgiversátion*.

(203) The incidence of Accent has undergone considerable change during the history of our language, but it was settled nearly as now by the opening of our period. Yet some traces of that movement are found in our period, especially in the Poetry. We now say *áspect*, but *aspéct* occurs in Milton ('P. L.' vi. 450). We now say *cóntest* (n.), but if the scholar will turn to 'P. L.' iv. 872 he will find *contést*. This accentuation occurs also in the last line of the Ninth Book.

We now say *cóntrary*, but *contráry* appears in Shakspeare ('Rom. and Jul.' i. v.), in Spenser ('F. Q.' ii.

ii. 24), and in Milton ('Samson A.' 972). This pronunciation of *contráry* still survives largely in rustic speech.

(204) And not only do we find (in our period) relics of an old movement, but we also find that the movement itself continues.

We now say *bálcony*, but Cowper has *balcóny*:

At Edmonton, his loving wife
From the balcóny spied
Her tender husband, wondering much
To see how he did ride.

We now say *cóntemplate*, but Tennyson has *contémpplate* in more places than one. How recently these changes have been admitted, appears by a story that is told of the poet Rogers (in the first half of the nineteenth century), how he said: '*Cóntemplate* is bad enough, but *bálcony* makes me sick.' And the general tendency of the movement is uniform, being constantly in the direction of throwing back the Accent further from the close of the word, of which tendency both *cóntemplate* and *bálcony* afford examples.

(205) Sometimes a difference of accent marks a grammatical difference of the Part of Speech, as:

<i>Noun</i>	<i>Verb</i>
an átttribute	to attríbute
a cónsort	to consórt
a cóncert	to cóncért
an éxport	to expórt
an ímport	to impórt
incense	to incénse
a rébel	to rebél
a súrvey	to survéy
a désert	to desért

In some cases the divergence of sound marks a wider chasm in the sense, as:

Aúgust (the month)

A cómpact (contract)

Inválid (not binding)

A mínute (60 seconds)

A súpine (of a verb)

An augúst person

Compáct (close)

Invalid (a sick person)

Minúte (small, fine)

Supíne (careless)

CHAPTER II

THE TECHNIQUE OF ENGLISH POETRY

ALLITERATION AND CÆSURA

(206) POETRY is generally distinguished from Prose by a recurrent movement which is called 'Verse.' The term 'Verse' means a turning, a reverting, and it indicates that after a limited progress the movement returns and begins again. But what shall mark or determine the re-turning-point? In the bulk of modern poetry it is conspicuous enough, for it is announced by Rhyme. But in our earliest poetry there was no Rhyme.

When Verse is written without Rhyme, the turning-point is now reached by Measure: the movement proceeds for a determinate number of feet and then it turns. This is called Metre. But our earliest verse was without Metre as it was without Rhyme.

(207) The most prominent technical feature of our oldest poetry was Alliteration. This was a resonance of initial sounds under definite regulations. In the typical line the Alliteration occurred three times, twice before the Cæsura and once after it. The Cæsura was a light rhythmical pause somewhere about the centre of the line. Alliteration and Cæsura may be said to constitute the Technique of our elder poetry. Of these two, Alliteration

was the more prominent, but Cæsura was the more abiding.

(208) Under the new metrical system, Alliteration still survives in a sporadic, vague, unregulated manner ; but Cæsura holds on its way almost unshaken, being deep-seated in the nature of Rhythm. I add a few examples of Alliteration from our modern poetry, selecting those which most nearly keep to the old pattern.

In our first example the alliterative letter is B :

From branch to branch the smaller birds with song.
'Paradise Lost,' vii. 488.

In the next it is D :

As drops on dust conglobing from the dry.
Ibid. 292.

In the next two it is G :

Goodly she gan faire Cytherea greet.
'Faery Queene,' III. vi. 20.

And sweet girl-graduates in their golden hair.
Tennyson, 'The Princess.'

In the next it is L :

If like a lamb he could his looks translate.
Shakspeare, 'Sonnets,' xcvi.

In the next it is S :

How sweet are our slumbers, how surely to flee !
J. H. Skrine.

In the next it is W :

Wave rolling after wave, where way they found.
'Paradise Lost,' vii. 297.

(209) In all these instances the Alliteration is distributed according to the old rule described above. But we may find lines in which the Alliteration is effective

for the poet's purpose, and yet the Cæsura is disregarded. Thus :

- And thou present'st a pure unstained prime.
Shakspeare, 'Sonnets,' lxx.

In gallant trim the gilded vessel goes.—Gray.

On the bald street breaks the blank day.
'In Memoriam,' vii.

Metre

(210) Through the early influence of French literature it came about that Alliteration gave place to Rhyme, and the vague antique poetic Rhythm was defined by Metrical Scansion. Our modern Verse is divided into parts called Feet. This system of division into Feet is called Metre (that is, Measure). Poetical form now consists in metrical Verse, i.e. Verse measured by Feet. The process of dividing a line into metrical feet is called Scansion, or Scanning.

* A Foot is a group of syllables, considered as long or short. The symbol used for a long syllable is this (—), as 'rōsy'; for a short syllable this (˘), as 'fōlly.' According to the combination of longs and shorts within it, a Foot is called Iambus, or Trochee, or Spondee, or Dactyl, or Anapæst.

An Iambus (˘ —) consists of one short or unaccented syllable with one long or accented syllable; as *begône*, *caréss*, *políte*.

A Trochee (— ˘) consists of one long or accented syllable with one short or unaccented syllable; as *táble*, *móuntain*, *thúnder*, *boúnty*.

A Spondee (— —) consists of two long or accented syllables; as *straightway*, *well-head*, *downright*.

A Dactyl (— ˘ ˘) consists of one long or accented

syllable with two short or unaccented syllables ; as *merrily*.

An Anapæst (∪ ∪ -), consists of two short or unaccented syllables with one long or accented syllable ; as *magazine, acquiesce*.

In the following lines by S. T. Coleridge the subject of Metre is at once described and exemplified, each line being composed of feet of that name which forms the theme of the line :—

- ∪ Trochee trips from long to short ;
From long to long in solemn sort
- - Slow spondee stalks ; strong foot, yet ill able
- ∪ ∪ Ever to come up with Dactyl trisyllable.
- ∪ - Iambics march from short to long ;
- ∪ ∪ - With a leap and a bound the swift Anapæsts throng.
One syllable long with one short on each side,
- ∪ - ∪ Amphibrachys hastes with a stately stride :
- ∪ - First and last being long, middle short, Amphimacer,
Strikes his thundering hoofs like a proud high-bred racer..

The names of the feet are in Greek, and the whole terminology is a survival from ancient times, when syllables had ‘ Quantity ’ (as it was called) —that is, they were really long or short, in a sense which applies not to modern languages. We retain the terms ‘ long ’ and ‘ short ’ with a change in their signification. The syllables or articulations now called long are those which have tone, or accent, or stress ; and the short syllables are those which are toneless or comparatively light-toned.

RHYME

(211) Verses are said to ‘ rhyme ’ if they echo in their close.

Rhyme is not a native feature of our poetry ; we borrowed it from the French and Italians. Alliteration is the chime which was natural to our poetry, and which

we abandoned for Rhyme. And although this change took place between seven and eight centuries ago, yet it is in some sense a novelty still, for we labour under a scarcity in the supply of Rhymes, which is not experienced by nations of the Latin stock.

The rhyming verses may follow one another, and then two rhyming verses make a 'Couplet'—three continuous verses on one rhyme make a 'Triplet.' Verses may also rhyme after an intervening line, or at wider intervals.

CHAPTER III

THE CHIEF ENGLISH METRES

Ballad Metre

(212) Our oldest well-defined Metre was the Ballad Metre, a long line of fourteen (or fifteen) syllables—that is to say, of seven accentual beats. Thus :

The chiefest harts in Chévy Cháse to kill and béare away.

This old familiar measure was used at the time of Elizabeth by Chapman for his translation of Homer's 'Iliad.' Here is a specimen :

This sight when great Tydides saw, his hair stood up on end.

This long line had a Cæsura or rhythmical break after the fourth beat, which is well marked in the specimen, as it occurs at the place of a comma. The Cæsura made it easy to give this long line the aspect of two short lines, one of four beats and the other of three, thus :

This sight when great Tydides saw,
His hair stood up on end.

(213) When the Psalms were rendered into Metrical Verse for congregational singing, this measure was the one most commonly used, and it was called 'Common Measure.' Thus in the Eighth Psalm :

O Thou to whom all creatures bow,
Within this earthly frame.

(214) This oldest English metre is still our ballad metre :

John Gilpin was a citizen
Of credit and renown.

W. Cowper.

Attend, all ye who list to hear our noble England's praise
I tell of the thrice famous deeds she wrought in ancient days,
When that great fleet invincible against her bore in vain
The richest spoils of Mexico, the stoutest hearts of Spain.
Macauley, 'The Armada.'

Under a spreading chestnut tree
The village smithy stands.

H. W. Longfellow.

(215) Upon the Ballad metre, thus reduced to stanzas of alternating fours and threes, Andrew Marvell played a remarkable variation, by redistributing the fours and the threes and pairing them together, thus :

He nothing common did nor mean,
Upon that memorable scene,
But with his keener eye
The axe's edge did try.

Though metre is a thing imported into English poetry, and though on this ground all our metres may be called foreign, yet of the Ballad metre it may be said in a deeper sense, that it is essentially native.

The Alexandrine Metre

(216) The second of our Metres in historical order is the Alexandrine, a verse which we learnt from French literature, where it has kept its footing, and is still the chief heroic measure. With us it is only in occasional use ; the chief place which it holds in permanency being

the close of the Spenserian stanza. It is a line of twelve syllables or six beats, with a fixed Cæsura after the third beat—that is, in the middle. The only sustained work in Alexandrines which is important as a piece of English literature is Drayton's 'Polyolbion,' from which the following couplet is taken (Song XV.) :

Thus having told you how|the bridegroom Thames
was drest,
I'll show you how the bride fair Isis was invest.

(217) With no variability in the Cæsura, there can be little plasticity in the Rhythm; and continuous Alexandrines grow monotonous to the English ear. But as a prolonged bar to close a stanza with, its effect is very gratifying :

He too is blest whose outward eye
The graceful lines of art may trace,
While his free spirit, soaring high,
Discerns the glorious from the base ;
'Till out of dust his magic raise
A home for prayer and love and full harmonious praise.
John Keble, 'Christian Year' (3 Epiph.).

This office of the Alexandrine was Spenser's happy device, and the place to study its effect is 'The Faery Queene.'

The Octosyllabic or Eight-syllable Verse

(218) Of like antiquity with the Alexandrine is the verse of eight syllables, or four iambic feet. Our earliest signal example is 'The Romaunt of the Rose' :

'It is|the Romaunt of the Rose,
In which all the art of love I close. .

Here we may pause, a moment to note the manner in which two vowels blend when they come into contact, and

the two syllables 'the art' are scanned as one. The technical name for this process is Elision. This measure was a favourite one with Elizabethan lyricists. Thus in John Lyly's 'Cupid and Campaspe':

O Love ! has she done this to thee ?
What shall, alas ! become of me ?

In Dryden's hand it sounds thus :

Orpheus could lead the savage race,
And trees uprooted left their place.

(219) But this measure is best known through Scott's poetry ; thus in 'The Lay of the Last Minstrel':

The way was long, the wind was cold,
The minstrel was infirm and old.

The following is from 'The Lady of the Lake' (iii.) :

The mountain-shadows on her breast
Were neither broken nor at rest ;
In bright uncertainty they lie,
Like future joys to Fancy's eye.

Mr. Goldwin Smith says that, under the seductive influence of this facile measure, Scott runs sometimes into diffuseness, and even into a prolixity of commonplace (Ward's 'English Poets').

(220) The charge of excessive facility cannot be brought against the use of this measure in one of the greatest poems of the nineteenth century, 'In Memoriam.'

Here it is grouped in stanzas of four lines rhymed thus : A B B A—a form which Tennyson probably took from George Sandys, whose 'Paraphrase upon the Psalm of David' appeared in 1636.

Professor Skeat ('A Student's Pastime,' § 424) quotes Psalm cxxx. as a specimen :

What profit can my blood afford
 When I shall to the grave descend ?
 Can senseless dust thy praise extend ?
 Can death thy living truth record ?

(221) To amateur versifiers who think it a light matter to be a poet, this facile measure has sometimes proved a snare ; but on the other hand, to one who disclaiming the highest ambition of the poet would treat a serious theme with a light and gentle touch, it furnishes a pliant instrument, as in Mr. Coventry Patmore's 'Angel in the House' :

Mine is no horse with wings, to gain
 The region of the spherul chime ;
 He does but drag a rumbling wain,
 Cheer'd by the silver bells of rhyme.

A hymn bright-noted like a bird's,
 Arousing these song-sleepy times
 With rhapsodies of perfect words,
 Ruled by returning kiss of rhymes.

The English Heroic Metre

(222) But the metre in which the great bulk of English poetry is written is the line of five feet or ten syllables. This is our Heroic Verse, the establishment of which is due to Chaucer. Thus in his 'Prologue' :

Wel nine and twenty in a Compagnie.

In this metre is written the main of the poetry of Chaucer, Marlowe, Shakspeare, Spenser, Cowley, Milton,

Dryden, Pope, Wordsworth, Tennyson. It has generally been rhymed, but there are great exceptions, as in Marlowe and Milton.

(223) The Heroic Line unrhymed is called Blank Verse. The grandest monument of this kind is Milton's 'Paradise Lost':

Some natural tears they dropped, but wiped them soon ;
The World was all before them, where to choose
Their place of rest, and Providence their guide :
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way.

(224) This Heroic Metre differs from the Alexandrine not merely by number of syllables, but also by a difference more organic. The place of the Cæsura is movable. Its normal place is after the second foot; but it is not fixed, as it is in the Alexandrine. In the above quotation of five lines the Cæsura has three variations of placement. In the first line it is after the third foot (sixth syllable), in the second line it is in the middle of the fourth foot (seventh syllable), in the next line it is after the second foot (fourth syllable), and this is the normal Cæsura of our Heroic Line. The two remaining lines keep the norm, as the scholar will perceive, if he can manage to read them with ears as well as eyes. This free range of the Cæsura means elasticity of Rhythm, and it puts great power into the hands of a poet who is master both of his theme and of his instrument.

The Heroic Line Catalectic

(225) The ten-syllable line is sometimes lengthened by the addition of an eleventh syllable, which gives a lilt, a pleasing elastic spring. Such a line is called

‘Catalectic,’ i.e. ending with an incomplete foot. The frequency of the eleventh syllable is a characterising feature of Shakspeare’s ‘Henry VIII.’ The speech of Griffith to Queen Katharine, in apology for Cardinal Wolsey, contains many examples. In the following extract the Catalectic lines are italicised.

<i>Griffith.</i> Though from an humble stock, undoubtedly <i>Was fashion'd to much honour from his cradle.</i> <i>He was a scholar, and a ripe and good one ;</i> <i>Exceeding wise, fair-spoken and persuading :</i> Lofty and sour to them that loved him not ; <i>But to those men that sought him, sweet as summer.</i> <i>And though he were unsatisfied in getting,</i> <i>Which was a sin ; yet in bestowing, madam,</i> He was most princely.	This cardinal,
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THE SONNET

Who read for me the sonnet swelling loudly
 Up to its climax and then dying proudly? -- KEATS.

(226) The Sonnet (originally Italian) consists of fourteen decasyllabic lines, and in its strict (Guittonian) form is divided into two systems, of which the first, called the Octave, contains eight lines, with two rhyme-endings only ; and the second, called the Sestet, contains six lines, with either two or three rhyme-endings. But in English, from the scarcity of rhymes, the strict form is found difficult ; and the rules are not rigidly observed. The most remarkable variation is that of the Shakspearian sonnet, consisting of twelve lines arranged in three quatrains, with a single rhymed couplet at the close.

The following Diagrams, in which Letters stand for rhyme-endings, may make the two forms clearer :

	<i>Strict Form</i>			<i>Shakspearian Form</i>
Octave	{	Sestet	{	A
				B
				A
				B
				C
				D
				C
			or	B
				C
				D
				E
				F
				G

(227) There are many minor variations in the Sonnet; some of which may be noted in the following example, which is quoted not as a typical specimen in form, but for its interest in connection with the history of the Sonnet.

Scorn not the Sonnet; Critic, you have frowned,
 Mindless of its just honours; with this key
 Shakspeare unlocked his heart; the melody
 Of this small lute gave ease to Petrarch's wound;
 A thousand times this pipe did Tasso sound;
 With it Camoëns soothed an exile's grief;
 The Sonnet glittered a gay myrtle leaf
 Amid the cypress with which Dante crowned
 His visionary brow; a glow-worm lamp,
 It cheered mild Spenser, called from Faery-land
 To struggle through dark ways; and, when a damp
 Fell round the path of Milton, in his hand
 The Thing became a trumpet, whence he blew
 Soul-animating strains—alas, too few!

William Wordsworth.

The Spenserian Stanza

(228) The Stanza of Spenser's 'Faëry Queene,' which has always found admirers and imitators, and which is called, after its author, the Spenserian Stanza, consists of nine lines, whereof eight are ten-syllabled and the ninth is an Alexandrine—that is, a line of twelve syllables. Thus :

As a tall ship tossed in troublous seas
 (Whom raging windes, threatning to make the pray
 Of the rough rockes, doe diversly disease)
 Meetes two contrarie billowes by the way,
 That her on either side doe sore assay,
 And boast to swallow her in greedy grave ;
 Shee, scorning both their spights, does make wide way,
 And, with her brest breaking the fomy wave,
 Does ride on both their backs, and faire herself doth save.
 'The Faery Queene,' II. ii. 24.

Anapæstic Metre

(229) The anapæstic movement may be advantageously exhibited in Cowper's lament for the loss of his poplars :

The Poplars are felled, farewell to the shade
 And the whispering sound of the cool colonnade,
 The winds play no longer and sing in the leaves,
 Nor Ouse on his bosom their image receives.

Twelve years have elapsed since I last took a view
 Of my favourite field and the bank where they grew,
 And now in the grass behold they are laid,
 And the tree is my seat that once lent me its shade.

The Blackbird has fled to another retreat,
Where the hazels afford him a screen from the heat,
And the scene where his melody charmed me before
Resounds with his sweet flowing ditty no more.

My fugitive years are all hasting away,
And I must ere long lie as lowly as they,
With a turf on my breast, and a stone at my head,
Ere another such grove shall ariso in its stead.

and, with more regularity of scansion, in Byron's
'Destruction of Sennacherib':

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

To these I will add a triplet from 'The Ocean Throne'
(1887) by J. H. Skrine.

Where thy banner is broad in the Orient light
There is law from the seas to Himálya's height,
For the banner of might is the banner of right.

HEXAMETER VERSE

(230) This is the measure of the most famous poems in the ancient classics: the *Iliad* and the *Odyssey* of Homer in Greek, Virgil's *Æneid* in Latin. From the time of Elizabeth attempts were made, but no successful hexameters were produced in English, until the appearance of Longfellow's 'Evangeline':

This is the | forest prim | eval || The | murmuring | pines and
the | hemlocks—

The *cæsura* is in the third foot, and I have marked it with a double line. It cuts the third foot in two parts, thus: 'ëvål. || Thě.' This is called the feminine

cæsura, which makes the first limb of the line end with a short syllable. When it ends with a long syllable, it is called the masculine cæsura. Of the two following lines, the first has the feminine and the second the masculine cæsura.

Dykes, that the hands of the farmers || had raised with
labour in cessant,
Shut out the turbulent tides : || but at stated seasons the
flood gates—

(231) A sportive long-vacation idyll by Arthur Hugh Clough, entitled 'The Bothie of Tober-na-Vuolich,' flashed astonishment on the world of fifty years ago, both as a *jeu-d'esprit* and as an English hexameter poem.

It begins with a line of masculine cæsura :

It was the afternoon, || and the sports were now at the
ending.

I add one of feminine cæsura from the same poem :
Into the granite basin || the amber torrent descended.

The normal cadence of the Hexameter line is Dactyl Spondee, thus : - ◡ ◡ | - - ; but there is an occasional variety, and if it suits the poet's humour or harmonises better with his thought, he can close the line with two spondees, thus : - - | - -, as in the following examples, still from 'The Bothie' :

Members of Parliament many, forgetful of votes and blue
books.

Here it is easy to see that the Spondaic cadence was deliberately preferred, because it was quite as easy (and much more obvious) to have written 'votes and of blue books.' One more example of Spondaic ending :

Three weeks hence be it time to exhume our dreary
classics.

(232) There is a pomp of movement in the English Hexameter which lends itself readily to a ludicrous purpose, as was exhibited in 'Jack and the Beanstalk,' by Hallam Tennyson, 1886 :

Pod by pod Jack arose, till he came to a pod that alarm'd
him,
Bridge-like this long pod stretch'd out, and touch'd on an
island.

Trochaic Verse

(233) The Trochaic movement is the reverse of the Iambic, thus: - ∪ | - ∪ || - ∪ | - ∪. A fine sustained example is Longfellow's 'Hiawatha'; which is in Trochaic Dimeter, i.e. of two bars, or four Trochaic feet. Thus :

Paddles! none had || Hia | watha,
Paddles none he had nor needed.

The Metre of this poem is simply the title repeated :
Hiāwāthā, Hiāwāthā.'

Reversion to Rhythm

(234) Since metre has been developed with so many varieties, and since the execution of Metre has reached a high state of perfection and of corresponding facility, and the production of it has become exceedingly copious, a reaction has taken place in some poetic minds as if they were sated with Metre, and desired a return to the original elemental Rhythm. Foremost in this new school of poetry stands Walt Whitman, who discards the props of poetical technique, and depends simply upon the quality of his theme and the appropriateness of his treatment, inwardly emotional, outwardly rhythmical.

Grieve not so, dear mother (the just grown daughter speaks
through her sobs.

The little sisters huddle around, speechless and dismayed),
*See, dearest mother, the letter says Pete will soon be
better.*

Alas, poor boy, he will never be better (nor, maybe, needs
to be better, that brave simple soul). 2

While they stand at home at the door he is dead already,
The only son is dead.

CHAPTER IV

OF READING ALOUD

(235) THE subject of Reading Aloud is too important to be omitted, and at the same time it is too large to be described here even in outline. It requires a book to itself, or in combination with the subject of Speaking, as in Canon Fleming's well-known manual.¹ There the reader may see in detail the great advantages of well-trained utterance, and clear enunciation, and all the parts that go to the making of the good reader.

With respect to articulating and minding the stops, he has a good practical suggestion, namely this: that children should be early initiated into the idea of Rhythm by having their reading-lesson broken up into those parts which, though undistinguished by the written punctuation, are really though obscurely incident to the rhythmical movement. Those who wish to read well must make twice as many pauses as they find on the printed page. For training purposes he would break up a sentence thus:

'A system—of this kind—arising—from the arrangement—of a multitude—of minute particulars—which often elude—the most careful search—and sometimes—

¹ *The Art of Reading and Speaking*, by James Fleming, B.D. (Edward Arnold, London and New York).

escape our observation—must always—stand in need—of improvement.'

Under this head I will limit my advice to two points, and they shall be of matters that have struck me in the course of my own experience.

Reading Prose

(236) It is not enough to pronounce the long words correctly ; this goes but a little way towards good reading. In fact, the difficulty lies not in the long words but in the short ones. Good reading means reading so as to interpret the mind of the author, and for this purpose the little words are of more importance than the big ones. It is the pronouns and pro-nominal derivatives that require a fine perception to render them aright.

I will give some instances of failure that have come under my own observation.

In 1 Samuel xii. 10 : 'And they cried unto the Lord, and said, We have sinned, because we have forsaken the Lord, and have served Baalim and Ashtaroth : but now deliver us out of the hand of our enemies, and we will serve thee.' I have heard this so read in church that it ended thus : 'and we will SERVE thee.' Whereas the true rendering is thus : 'and we will serve THEE.' This is an example of what I mean by saying that the little words, the pronominal words, are those upon which good reading mainly turns.

In 2 Kings x. 24 : 'If any of the men whom I have brought into your hands escape, he that letteth him go, his life shall be for the life of him' : I have heard this delivered with a cadence fit only for the trivial utterance 'He durst not for the life of him.'

I have heard the last clause of Rom. xvi. 7 read

thus : 'Who also were in Christ before mē' ; instead of ME.

-(237) Justice to the pronominal words can only be done by a reader who is constantly alive to the train of thought. If (in the coming example) we isolate this short sentence : ' Their movements determine the issue ; ' it would seem that the emphatic words were ' movements ' and ' issue. ' But let us look to the previous lines, which run thus : ' In conflicts of this kind it is, not with the moderates, but with the extremists that the reader is mainly concerned. Their movements determine the issue. ' By the light of this context our short sentence is transformed, and it becomes : ' THEIR movements determine the issue. ' In this pronominal word is couched the predicate of the sentence. The author might indeed have conveyed his meaning more explicitly. He might have said thus : ' It is their movements that determine the issue. ' Had he so written, he would have made the predicate quite manifest. For the predicate lies in the pronoun : ' The movements which determine the issue are theirs, ' namely those of the extremists. But had he so written, the passage would not have been what now it is—namely, a test of intelligence and vigilance in a reader. It is only by being alive to the train of thought that a reader can render the pronominal words so as to convey the true meaning to a listener.

Reading Poetry

(238) In order to attain to Good Reading in poetry, the reader must listen for the poet's Rhythm. He must not be guided too much by the metre, or else he will merely scan the line, and this scansion being the same for every line of the same metre, the reading will lapse into a

humdrum monotony. Rhythm is superior to metre, and in a master's hand it is a source of variety amidst and in spite of the metrical uniformity. *

(289) This was once illustrated by Mr. R. L. Stevenson (in the 'Contemporary Review') by an example taken from Milton:

All night the dreadless angel unpursued. †

If read according to the iambic feet, it would run thus:

All níght | the dreád' less án | gel ún | pursúed.

But the metre must not be thus obtruded, it must fall back behind the modulation of the Rhythm, and then the line is found to break into four groups, thus: All night | thē drēadlöss | āngel | ūnpūrsūed, so that instead of the monotony of five iambs, we get four groups diversified—namely, iamb, amphibrach, trochee, amphimacer. Thus by attending to Rhythm we escape the monotony of a recurring movement, and under the same constant elements we find a succession of perpetually varying combinations.

CHAPTER V

OF PUBLIC SPEAKING

(240) TESTIMONIES are not wanting that the art of Public Speaking ought to find a place in our system of education. Dr. Skeat says: 'What a pitiable spectacle it usually is to see an Englishman attempt to speak a few words in public! He is not innately stupid—often far from it—but he is attempting what he does not understand for the mere want of training; for he was never taught.' It was questioned by Bishop Berkeley—'Whether half the learning of these kingdoms be not lost for want of having a proper delivery taught in our schools and colleges?'

(241) 'How few people there are who can read or speak well! Even men who have to live by talking, clergymen and barristers, generally talk very badly. . . . The art of reading and speaking requires just as much patient cultivation as any other of the fine arts. Yet it is shamefully neglected. In a conservatoire of music the utmost pains are taken to train the voices of students intending to become singers; but in scarcely any of our Universities is the slightest effort made to teach men in training for the Pulpit or the Bar how to express themselves properly' ('The Daily Chronicle,' April 1, 1896).

(242) Let no one suppose that by the diffusion of a general ability to speak well there would result a noxious

increase of tedious and obstructive garrulity. On the contrary, if men generally knew what they had a right to expect from anyone who took upon him to address them, they would not tolerate the vague and random twaddle that now wastes the time and confuses the minds of many an audience. The force of public opinion would quell the presumption of such speakers, and we should have peace—or else such voices as are profitable to hear.

(248) There is no means of instruction to be compared with the living voice. And, not merely intellectual instruction, but also diversion and pleasure and a kindly feeling may be reckoned among the fruits of cultivated public speaking. There is no entertainment equal to it nor any that is calculated to gratify so many hearers. Music may give more intense delight for once or twice, but of music most ordinary people have soon had enough. The charm of music is not equally enjoyed by all; whereas the pleasure of hearing well-matured discourse, arranged in orderly sequence and pleasingly delivered, is as nearly universal as any taste or pleasure can be.

The art is teachable, why should it not be taught? It could be done with greater ease and less weariness, whether to teacher or scholar, than any other lesson. What is simpler than to read a little narrative to a sitting class, and then call upon boy after boy (not, however, in the order of their places) to stand up and relate it? It would be more like play than work.

(244) This conviction I have had for more than forty years. It is more than that time since I lectured on Livy as an Oriel tutor. Seeking to induce the undergraduates to take a more active part in the lecture, I prepared the text by dividing it into sections which would have a sort of completeness each in itself. At the end of every lecture, I announced the limit

of the next section, and at the same time I selected one member of the class, saying, 'Mr. Dash, I shall ask you to open the lecture with a summary of the contents of the section.' This took well with some of the best men, and I soon had a little band on whom I could rely to give such a sketch of the day's portion as was illustrative and sometimes stimulating. One of the members of that band afterwards, in a moment of success, came to me and thanked me for my teaching, with particular mention of this Lecture. His foot was already on a promising path, in which he has since gone far.

This subject of Public Speaking is obviously one on which it is impossible to do more than touch a few points.

(245) The following maxims have been often repeated with approbation :

Begin low,
Speak slow ;
Take fire,
Rise higher ;
When most impressive
Be self-possessive.

So far good : but these wise maxims were marred by the unfortunate closing couplet :

At the end wax warm
And sit down in a storm.

These last two lines seem to run counter to the advice of self-possession, which is as important as it is difficult in practice. The effect of a passionate close, even if nothing is spoken foolishly, is not commended by the best judges.

(246) It was remarked by Lord Brougham, in his

‘Dissertation on the Eloquence of the Ancients,’ that the concluding sentences of the Greek orations are calm and quiet, and that it is the penultimate part which rises to the highest pitch of animation. There would seem to have been an acknowledged rule that the orator should close his speech in a sedate and graceful repose.

(247) As to Metaphors and Similes, they should be chosen with attention to propriety. They should be such as are in keeping with the place and occasion of speaking, the subject under discussion, and the character of the speaker. What is appropriate in a political harangue may be inappropriate in a sermon. Allusions to current news are less in character for a preacher than for a politician. On the floor of the House of Commons the events which are fresh in all memories may offer a ready and telling source of illustration, and it is well for a speaker to be apt to seize such opportunities. At the time when the *Leviathan* could not be launched, a contentious orator said: ‘The constitutions so lavishly framed for India are as impracticable as a hulk that will not quit the stocks.’

(248) In hasty speaking it is sometimes difficult to control our metaphors, and if these run away with us we may utter many unsound or confused analogies, and provoke laughter without aiming at it. It has been justly said, that ‘the torrential speaker or writer is generally the last to know quite what he has said, or what he meant by it’ (‘The Times,’ Oct. 14, 1890).

Once an orator in the House of Commons, being concerned to minimise the importance of something which had been animadverted upon, waxing eager in self-defence, reached this figured climax: ‘In fact, it’s a flea-bite to the ocean.’

What we call a 'Bull' is often nothing else than a confusion of metaphor, as in the following example from an American source related in 'The Spectator,' July 25, 1896: 'Brother William Burke was a genial, courteous, and withal bright Irish lawyer, and this is the way he demolished his opponent—the plaintiff's counsel—and that, too, with the utmost seriousness. "Your Honour, the argument of my learned friend is lighter than vanity. It is air, it is smoke. From top to bottom it is absolutely nothing. And therefore, Your Honour, it falls to the ground by its own weight"'

There will always be a plentiful supply of such comic stories, so long as speakers continue under the delusion that the way to speak easily and naturally is to make little preparation and trust to the inspiration of the moment. It is but a natural vanity to enjoy the reputation of a ready speaker. Only men go the wrong way to gratify this natural desire. The real way is to prepare the subject thoroughly, down to its minutest detail, and then the general hearer will give you credit for speaking off-hand. The greater the preparation bestowed upon a speech, the less is it likely to be detected.

And it is well to give especial preparation to the conclusion, so that the speaker may always have his retreat open if he should desire to sit down. Lord Brougham was in the habit of writing his peroration and learning it by heart; but in order to take this precaution you must know thoroughly what it is you are going to say in your whole discourse.

And in such maturity of preparation there is one great advantage which should never be neglected. If you know your matter thoroughly, and have plotted out the manner and order of its presentation; so that you

feel quite master of the ground to be traversed in your discourse, you are free from the difficult task of thinking on your legs. And being free from this embarrassment, you will be able to attend to your audience and watch their feelings, whether they are interested or not. This is essential to a public speaker, if he is not merely to discharge a perfunctory duty, but to impress his convictions upon the mind of his audience. If he sees that they are not held captive by his words, he will divine the cause and change his tone, or his topic, or his intellectual pitch. And being in no anxiety about his matter, he will find this an easy thing to do. If he desires to do it, it will almost come to him by nature. I have heard tell of preachers who, when it was said of them that they preached over the heads of the congregation, thought they had received a high compliment. It seems incredible, but such tales are current. The preacher who has thoroughly digested his matter before ascending the pulpit will be able to deliver his message intelligibly and persuasively, if only he cherishes his people's countenances, not having his eyes riveted on a book. Written sermons have some advantages, but they cannot (generally) produce the effect of a living address.

CHAPTER VI

OF PROSE COMPOSITION; OR HOW TO WRITE WELL

(249) IN Prose Diction the first aim is to be intelligible, and the second is to be agreeable. For the first is required an intellectual grasp of the matter to be set forth; for the second, that moral sympathy with the reader which begets a respectful attitude and a becoming tone. These two primary requirements may be designated as *Lucidity* and *Propriety*.

(OF LUCIDITY

(250) Explicitness is the first condition of *Lucidity*, and explicitness is secured by a grammatical habit which gives a clear position and reference to every Part of Speech. Washington Irving was a master of lucid and charming prose, but there is a want of lucidity about 'to whomsoever should,' e.g. 'This he sealed and directed to the King and Queen; superscribing a promise of a thousand ducats to whomsoever should deliver the packet unopened' ('Life and Voyages of Columbus,' v. 2). This formula was current in prose writers of the seventeenth century, but it is not explicit enough for the

nineteenth. We must not be archaic or quaint, or compressedly terse ; we must not carry over into Prose many of those properties which are peculiar to Poetry. In prose we should be simple, unconstrained, and explicit.

Lucidity requires attention to the collocation of words.

(251) Any member of a sentence that is separated by an unusually wide interval from another member on which it is grammatically dependent is apt to be injurious to lucidity, even if it only checks the reader for an instant. The following is attributed to Thackeray : ‘He had his top-boots in his room in which he used to hunt in the holidays.’ In Morse’s Geography a certain town is said to contain ‘four hundred houses and four thousand inhabitants all standing with their gable ends to the street.’

As regards Participles

(252) Participles often cause difficulty. A modern grammarian has even given this piece of advice : ‘Use a present participle as seldom as possible.’ This looks rather like shirking the difficulty, for these participles have their place and their use. But when we use a present participle, its subject should be manifest, and it should be the same as the subject of the sentence. There should be no uncertainty or vacillation upon this point. In the following sentence from the pen of Dr. Johnson we may see a warning example. ‘Having so lately quitted the tumults of a party and the intrigues of a court, they still kept his thoughts in agitation, as the sea fluctuates awhile when the storm has ceased’ (Life of Swift). It would have been a gain to lucidity if the sentence had run thus : ‘Having so lately quitted the tumults of a party and the intrigues of a court, he was still a prey to agitating thoughts, as the sea,’ &c. .

Uncertainty about the grammatical connection of the participle is one of the most frequent causes of the *Inexplicit*. Here is a homely example :

‘Attached to the brewery is a blacksmith’s shop, thereby enabling repairs to be executed on the premises.’ Here we see the present participle on the loose.

(253) I will add a good example of the conspicuous manner in which the Participle and the subject of the sentence should mutually regard each other :

‘Born a poet, steeped in all that is noblest and tenderest and most beautiful in Greek and Roman literature, with the keenest sympathy with that new school of poetry which, with Wordsworth as its representative, was searching out the deeper relations between nature and the human soul, he found in poetical composition a vent and relief for feelings stirred by the marvels of glory and of awfulness, and by the sorrows and blessings amid which human life is passed’ (Dean Church, ‘Oxford Movement,’ p. 22).

As regards Pronouns

(254) The peculiarly English ellipse of the Relative, so familiar in our colloquial usage, sometimes becomes a snare and betrays the writer into obscurity. I once witnessed the perplexity of a friend on coming to the following sentence in the course of reading a leading article aloud : ‘The public a speaker in these days harangues may be, and generally is, scattered over the length and breadth of the land.’ I had some ado to convince my friend that the sentence was one of a very familiar type, and that by the insertion of ‘which’ after the second word all was made easy.

And if obscurity may rise from omission of a relative pronoun, it may also be caused by unskilful repetition

of this Part of Speech. The repetition of *who . . . who* within the sentence, standing at different angles of inclination to the verb, may prove not only unpleasant but positively confusing; thus: 'We have to remember, at the outset, that it was not all who bore the name of Eremite who lived a solitary life' (E. L. Cutts, 'Middle Ages,' p. 93).

(255) Avoid bringing into contact two verbs which belong to different members of the sentence, one belonging to the subject and the other to the predicate. For instance: 'The public which a speaker in these days harangues may be and generally is,' &c., would be better thus: 'The public which a speaker harangues in these days,' or 'The public which is harangued by a speaker in these days may be,' &c.

(256) Beware of the tendency to pile passive verbs one upon another, as: 'The lawn has been freshly turfed, and it is not allowed to be walked upon.' 'If the present opportunity for obtaining copies be not taken, there is little likelihood that they will be able to be hereafter got.'

The Cumulate Passive is met with in the best authors, and we do not say that it is a formula which ought to be, or indeed can be, altogether avoided. But it is certainly cumbrous. It is sometimes found to encumber the phraseology of Bishop Butler, as: 'The analogy here proposed to be considered is of pretty large extent' ('Analogy,' Introd.).

It certainly furnishes an impersonal formula which may be useful, and which is at times almost indispensable. But there is a fatal facility about it which may prove a snare, and a frequent use of it borders on the Slipshod.

(257) Beware of laxity in adverbial profusion.

There is a way of piling adverbs appropriately, but it requires experience and discrimination. Thus : 'The causes that produce the greatest effects are those that work slowly, silently, and gradually' (Edw. Caird, 'Evolution of Religion,' i. 7). The following examples are not quoted as models : 'Allow me to direct your attention to an exceptionally safe opportunity of quickly realising a great gain by the employment of comparatively very little money.'

'He was scientifically sufficiently in advance of his neighbours to keep a rain-gauge.'

In fact, two words ending in -ly do not come happily together under any circumstances, except where there is a comma between them.

(258) A great deal of display can be made with a few adverbs, and a small stock of them will serve over and over again. A diction so adorned may look confident and strong, but is mostly feeble and washy. The pronominal adverb *so* (in its colloquial use) has been much employed to cover lack of thought. When other adverbs fail, this is often made to serve the turn. This vague adverb is exceedingly serviceable, and when skilfully used is sometimes effective. Thus :

What is civilisation? Does it consist chiefly in solid comfort, or in artistic pleasure, or in the free play of the inquiring mind, or in sound political institutions, or in domestic virtue, or in conscientious philanthropy? Or if it consist in all these things, what is the relative value of each ingredient? Which of all civilised nations is the most highly civilised? Is civilisation best exemplified in the Anglo-Saxon peoples, with their railways, their produce-markets, and their political meetings; or in France, where people are so industrious and thrifty, and yet, it is said, enjoy themselves so

heartily; or in Germany, where the beer is so light and learning is so profound?

(259) Guard against laying traps for the reader. Monk, in his *Life of Bentley*, has this: 'With the Lord Chancellor Colbatch had several personal interviews.' The reader is likely to read 'Lord Chancellor Colbatch' as one name, and when he finds that that will not construe he has to turn back and reconsider. If the author had only said 'Dr. Colbatch' (which he repeatedly does) there would have been no cause of stumbling.

(260) There is an element of Lucidity in the judicious variation of the sentences. Any discourse in which the sentences are all, or nearly all, of one type will certainly drag. After a long and full-bodied sentence, a short one, or even two, will give relief and foil, and a sense as of light. Thus in Mr. William Winter's tribute to Ian Maclaren:

'There are two principles of art, or canons of criticism, call them what you will, to which my allegiance is irrevocably plighted—that it is always best to show to mankind the things which are to be emulated, rather than the things which are to be shunned, and since the moral element, whether as morality or immorality, is present in all things, perpetually obvious, and always able to take care of itself, that no work of art should have an avowed moral'. Those principles are conspicuously illustrated in the writings of Dr. Watson. Without didacticism they teach, and without effort they charm.'

In regard to Punctuation

(261) A habit of Lucidity will keep a writer from getting dependent on his punctuation. The sentence

which would be ambiguous without the stops is a badly constructed sentence. Such sentences are apt to be misapprehended by a hearer if they are read aloud. The hearer does not see the stops. The sentence ought to be so constructed that the hearer can be in no uncertainty about the punctuation. The stops are not intended to bolster up bad syntax, but to aid the apprehension of the reader. The syntax should dictate the stops and not be dependent upon them. For Punctuation is a good servant, but a bad master.

(262) A writer's discretion is sometimes exercised in the choice between a Concrete and an Abstract diction ; or, to speak more exactly, about the proportions in which they ought to be mixed. It turns largely upon the character of the audience. None but a well-educated audience can receive much of the Abstract with appreciation and intelligence. Still, there are certain abstract phrases which are current with all classes. An example of this may be observed in the following sentence. ' In the afternoon Lady Loch took me to the park to hear the band play, and to see the rank, beauty, and fashion, of Victoria ' (J. A. Froude, ' Oceana,' c. 7).

(263) A lucid atmosphere in prose diction is the fruit of an orderly and logical habit of mind. And when I say logical, I mean not so much that habit which is acquired by complete studies in formal logic, but rather that which results from a sound grammatical discipline ; for in fact (and the fact is not so generally recognised as it deserves to be), Grammar well studied tends to implant a logical habit of mind without wakening much conscious attention to the valuable acquisition. It is this latent and unformulated logic that gives lucidity to the sentence and a natural sequence to the sentences in the paragraph.

For it is in the paragraph that Lucidity culminates. Herein lies the attraction and the power of Macaulay's style. His art must not be sought in his balanced and antithetical periods. No! his true distinction consists in the high perfection to which he brought the paragraph.

(264) I close this section by quoting a sentence from my 'English Prose': 'By Lucidity we mean something more than the absence of darkness; we mean a bright and out-shining clearness which comes forward to meet the reader in a luminous and spontaneous manner.'

OF PROPRIETY

(265) A great aid to the attainment of lucidity is the habit of Propriety; a habit of inditing in a manner which is appropriate to the occasion, becoming in the writer, and congenial to the reader. It comes natural to a man of well-conditioned mind, morally and intellectually well-conditioned; because he would naturally be respectful towards his audience, modest in his own pretensions, and capable of measuring the requirements of the occasion. At the same time some discipline is useful, for Propriety has many parts, and young writers, however equipped with ability and good disposition, may be helped by a few detailed observations.

In Verbs

(266) There is an important difference in effect between using a presentive verb or a symbolic verb in the predication of a sentence. This difference is that which distinguishes the First and Second Types of the simple sentence. You may write to a friend thus: 'I am writing to you because I am in need of advice'; this

would be the ordinary free and easy manner of familiar correspondence. Or you may write thus: 'I write to you because I need advice'; this carries with it a sort of classical succinctness, not to say severity. This difference might properly correspond to some great difference in the occasion of writing and the character of the person addressed.

In Adjectives

(267) While the general rule of good writing is to be sparing of Adjectives, there are occasions, though they are rare, when a profusion of Adjectives may produce a happy effect. And this happens only where such a display would come to the writer naturally. In a part of 'Robinson Crusoe' where there is perhaps the greatest demonstration of feeling, we find an example of the kind. It is on the occasion when Robinson got a favouring breeze to waft him back to his island, after he had in his boat been nearly driven out to sea without a compass, and when through the danger of losing it he discovered how dear the island had become to him:—it is then he thus expresses himself: 'This cheered my heart a little, and especially when in about half an hour more, it blew a pretty small gentle gale.' This is open-hearted, communicative, friendly, confidential; it awakens sympathy in the reader, who would not wish him to have been less voluble; and we feel that there are moments when volubility has its charm.

(268) Be rather mistrustful of hackneyed epithets. The attitude recommended is seen in the following quotation: 'When amateurs wish to praise a musician who has pleased them, and are at a loss to define the secret of his power, they generally speak of his performance as "sympathetic." The adjective, in fact, has been

made use of so unsparingly of late years that one has grown a little timid of it; but it has the advantage of being comprehensible' (W. E. Norris, 'Matrimony,' c. 5).

In Prepositions

(269) It is part of Propriety to keep to established diction, even in cases where little or no reason can be rendered for the rule, except this, that it is prescribed by usage. Some of the Prepositions may seem a little capricious.

As to the prepositions *by* and *with*, it may require attention to know which to choose. We may not say of an organ, that it was ornamented by gilt pipes.

The prepositions *at* and *in* sometimes get across each other's way. The preposition *at* goes with names of places, yet not without distinction. Roughly it may be said that *at* goes with names of towns, but not with names of countries. A person is said to be *at* Bath, Exeter, Bridgwater, but not *at* England. When Mr. Froude, in 'Oceana,' writes 'at Jamaica' we are taken aback; and yet we do say 'at the Cape.' This is to be explained (perhaps) as an expression that dates from the earlier days of the colony, when its area was contemplated as a point. For it is on this that the distinction turns. Although we use *at* with towns and cities, yet we make an exception in the case of London; we do not say 'at London': London is too large.

In Defoe's time it was otherwise. Writing from Hampstead to a friend in London, Oct. 3, 1724, he said: 'We breathe a freer and purer air, and live half a mile nearer heaven than you do at London.'

The distinctions in the use of *at* are nice and may seem capricious. Although you may say you live 'at

Bath,' yet you must not say 'at' such a street of Bath; but thus: 'at Bath, in Brock Street.' And yet we say *at* such a number in the street. These things depend upon usage.

(270) Another point in prepositions is to be noticed. Usage now requires us to repeat a preposition in a series, where it was not required a few years ago. The following sentence was correct in 1844, but it would not escape censure now. 'Great minds must trust to great truths and great talents for their rise, and nothing else' (D'Israeli, 'Coningsby,' ii. 1). The present usage would require 'and *to* nothing else.'

(271) To be fully awake to all the conditions; to express ourselves in a manner which is becoming in the writer, considerate towards the reader, appropriate to the subject, and befitting the occasion—these are the first elements of writing with propriety. If you were writing to a friend and describing a pleasant garden party, you would not be so scrupulously exact in your terminology as if you were describing the causes of an Eclipse. The subjects are different, and the occasions are different, and both of these differences require a difference of tone and diction, which will also influence the selection of words. In the chatty letter to a friend there should be ease and spontaneity, and a natural unstudied flow of kindly words; the object is personal, to cultivate sympathy, friendship, warmth. In the other case your object is intellectual, you want above all things to convey clear and definite ideas, and to engrave the formulæ of scientific thought upon the imagination and memory of the hearers. Your terms cannot be too sharp and incisive, nor can they—so long as they are understood by the audience—be too exact and technical.

(272) Here is a description of the Olive tree which is addressed to the general reader :

The cultivated Olive tree is of a moderate height, its trunk is knotty, its bark smooth, and of an ash-colour ; its wood is solid and yellowish, the leaves are oblong, and almost like those of the willow, of a green colour, dark on the upper side, and white on the under side. In the month of June it puts out white flowers that grow in bunches : each flower is of one piece, widening upwards, and dividing into four parts. After the flower succeeds the fruit, which is oblong and plump. It is first green, then pale, and lastly black, when it is quite ripe. In the flesh of it is enclosed a hard stone, full of an oblong seed.

(273) And here is a description of the same object addressed to the scientific reader :

OLEA. The order *Oleaceæ* takes its name from this genus, of which, in addition to the Common Olive, about thirty species are known, mostly belonging to Asiatic and African countries, but some few occurring in Australia and New Zealand. Many are trees varying from twenty to fifty feet high, and producing hard useful timber, while others are large shrubs. All have entire leathery evergreen leaves, and small whitish frequently fragrant flowers, either in axillary racemes or clusters or in axillary or terminal panicles. They have a four-lobed calyx and corolla, the latter wanting in the New Zealand species, two stamens placed opposite each other with their anthers projecting, and a two-celled ovary with two pendulous ovules in each cell. The fruit has an oily flesh and a bony two-celled stone, &c. ('The Treasury of Botany').

(274) 'Avoid modishness. Do not use the split Infinitive unless you have a valid reason for it. Old examples can be quoted in some numbers, yet it never was a genuine colloquialism, but only an artificial

scholasm. If you think it is an improvement, that it imparts grace or force or clearness to your discourse, then act upon your conviction ; but do not adopt it on the rash impulse to burst through every new gap that is broken in the hedge.

(275) Avoid what is slack and slovenly. The Germanic structure which inserts a series of words between the Article (or Pronoun) and its Noun, thus : ‘a by no means remote eventuality’—may at times be convenient, but it has a character of excessive facility from which the descent is easy to the Slipshod.

(276) Avoid the easy resource of using an intransitive verb as a transitive, thus : ‘to retire him : to emigrate them.’ It is much in vogue at the present time, but it should be shunned by all who desire to write with propriety.

Under the title ‘Loose English’ Mr. H. G. Keene furnished some good examples in ‘The Author,’ Oct. 1896, and here is one of them : ‘In a recent tale by so distinguished a writer as Mark Twain, an educated man is represented as saying, “ Nothing shall swerve me,” meaning “ make me swerve.”’

If locutions are not to be imitated because they are modish, neither on that sole account are they to be shunned. In the matter of modishness a distinction should be made in favour of such expressions as are rooted in the native idiom of the language. Such are those constructions in which it seems quite natural to close a sentence with a particle like *at* or *to* or *in* or *on* or *with*. Thus : ‘ Houses are built to live in, not to look on ’ (Bacon).

‘ William Coleman had the coolest, clearest head, the

best heart, and the exactest morals of any man I ever met with' (Benjamin Franklin).

(277) Quite different is the case of the pendent *to* with ellipse of Infinitive, as in the following, which was approved by Mr. Grant Allen in 'The Academy' (July 4, 1896): 'to applaud Mlle. Bernhardt, as people of artistic sense are supposed to.'¹

(278) Beware of excessive assonance. Any assonance that draws attention to itself is excessive. Alliteration is sometimes good, but to be so it must be unobtrusive, not sonorous like the following from Borrow's prose writing: 'We reached a sandy plain studded with stunted pine.' In the next example perhaps the touch of imitation may seem to justify the volley of assonance: 'The moment when the Greek squadron sets sail from Tenedos and the signal-flame flashes from their flag-ship.'

In these instances, however, assonance is in harmony with the sense, and there is nothing to blame, except that it is too obtrusive. When assonance jars with the sense, then we have a more serious inconvenience. Thus: 'Our history is seamed with these lessons, but it seems we never learn them.' How different is the effect of the following: 'Such a philosophy allows us to draw no important distinction between the beauties of a sauce and the beauties of a symphony' (A. J. Balfour, 'Foundations,' p. 78).

(279) Beware of bathos. When you have roused the reader's sympathy, and wound up his feelings to some pitch, do not drop suddenly down upon the mention of some comparatively trivial matter, as is done at the close of the following quotation:

¹ In *English Prose*, c. 5, I have perhaps been rash in excluding this ellipse from the literary franchise.

‘After a few hours of this toil my thirst became exceedingly distressing. The sun was very powerful ; the air seemed to have lost its humidity in passing over the scorched ground, and it was evident we should not come near water for a long time. To arrive at a patch of unburnt grass, on which, in such circumstances, to throw our burdens and our weary bodies, was like entering into an earthly paradise, especially as there were generally some cranberries in these oases.’

(280) Do not make free with unconventional expressions. The reason of this precept will be manifest to all who know and consider, that respect for the reader is a chief foundation stone of Propriety. If words are used which are out of the common way, they ought to carry with them their own justification by some necessity in the circumstances of the occasion or by some manifest gain to the argument. If indeed this be so, the writer will carry his reader’s approval. And this applies to all strange material, including words or phrases from classical authors or from modern languages.

(281) Guard against the notion that any structure for which you can quote a distinguished author is permitted to a young writer. If Matthew Arnold and a few other writers are found occasionally to use the adjective post-positive, do not infer that it is common property and may be flourished by every tiro. If Mr. Grant Allen extends the ægis of his protection over the elliptical Infinitive, do not you therefore begin to disport yourself with the pendent *to*, as with some newly licensed toy.

(282) Refrain from appropriating sentences of Holy Writ or sacred formularies or mighty poets.

The following is from a recent æsthetic writer : ‘I have dwelt upon the necessity of harmonious relation in

all the arts, and a return to their primal unity in architecture. In this fraternal unity none is before or after the other, none is greater or less than the other.'

In another place the same author, after observing that the first rudiment of decorative art is the line, and showing what may be done with repetitions or combinations of lines, proceeds thus: 'But we are not very far on the road of invention. Satisfactory as bands, bars, and horizontal mouldings may be, cunningly proportioned and nicely placed, man cannot live by parallels alone.'

In these instances (be it noted) sacred words are abused for the convenience of the writer, and they are degraded by the process. The writer gains nothing but the corpse of a famous phrase, which does not adorn, but rather disfigures his page. The transplanted phrase is stock dead; it brings to his discourse neither life nor light nor sweetness. This sort of plagiarism is very cheap, no competent judge will admire it, and to many readers it is offensive.

(283) Quite another matter it is where a writer imports such words with an artistic tenderness that permits them to live and breathe in his page, and to diffuse their natural light and fragrance. With a certain respectful allusiveness there is hardly anything but an author may appropriate, if he does it sparingly, skilfully, and with aptness of occasion.¹

In proportion as the borrowed words bring real illustration with them into their new setting, in the same proportion is the liberty justified. When they bring no illustration, when they only divert and distract attention, then the reader is prompt to accuse the writer

¹ See below, 332, Sir Andrew Clark.

of wanton irreverence, and the total lack of a sense of propriety.

(284) Propriety has many parts, and among them there are some that more especially concern the person of the writer. Here the leading item of advice is this : Be true to yourself, be simple, unaffected, natural.

Never dream of forming a style ; if the idea intrudes cast it out. For if you yield to it, it will lead you astray and perhaps land you in that worst parody of a style, namely, Fine Writing. There is nothing feebler than passages which are meant to be fine, but which are in truth, as Macaulay says, ‘ bursts of that tame extravagance into which writers fall, when they set themselves to be sublime and pathetic in spite of nature ’ (‘ Essays : Madame d’Arblay ’).

(285) But failure is not the only nor the worst danger that besets the votary of fine writing : success is sometimes worse than failure. It is possible to be quite consecutive and consistent in your figures, and to present them in all their details with a faultless and well-expounded analogy, and yet this elaborate passage may (by its very perfections) be the ruin of the composition as a whole. For the writer may be led too far by his brilliant idea ; he may develop it in such a way as to dislocate the logical connection, and he may be so dazzled with his achievement as to lose sight of symmetry and proportion. The following sentences occur in an address by the late Master of Balliol to young men.

There are many faults which are apt to beset men when they take a pen in their hands. They attempt fine writing, which of all kinds of writing is the worst ; they lose the sense of proportion ; they deem anything which they happen to know relevant to the subject in hand. They pay little or

no attention to the most important of all principles of composition—‘logical connection.’ They sometimes imitate the language of famous writers, such as Lord Macaulay or Carlyle, and with a ludicrous result, because they cease to be themselves, and the attempt, even if it were worth making, cannot be sustained. It was excellent advice that was once given to a young writer, ‘Always to blot the finest passages of his own writings’; and any one of us will do well to regard with suspicion any simile or brilliant figure of speech which impairs the connection or disturbs the proportion of the whole.

(286) In anything like an argument, the main purpose should always be kept in view. The association of beauty with reason requires much discretion. Of Hazlitt’s political essays it was said by an able critic—namely, Thomas Noon Talfourd —‘that in general, the force of his expostulation or his reasoning was diverted (unconsciously to himself) by figures and phantasies, by fine and quaint allusions, by quotations from his favourite authors, introduced with singular felicity as respects the direct link of association, but tending, by their very beauty, to unnerve the mind of the reader and substitute the sense of luxury for clear conviction or noble anger. In some of his essays, where the reasoning is most cogent, every other sentence contains some exquisite passage from Shakespeare or Fletcher or Wordsworth trailing after it a line of golden associations, till, in the recurring shocks of pleasurable surprise, the main argument is forgotten.’

(287). The best protection against Fine Writing, and indeed every kind of falsetto, is the constant endeavour to write with Propriety. This expression is sometimes used as if it only meant writing with grammatical correctness. It contains this indeed, but it comprehends a great

deal besides. To write with Propriety is to write in true character, true to the natural powers and just pretensions of the writer, appropriately to the subject of discourse, considerately and respectfully towards the reader, and with a tone and manner befitting the occasion of the present writing.

(288) By way of guarding against the danger of fine writing, we are sometimes advised to write colloquially, to write as we talk. The author of such advice may have, and probably has, a sound practical meaning. He for his part knows how far to apply the principle, and where to stop. But such knowledge is the fruit of long experience, and the tiro to whom the advice is proffered cannot avail himself of it, because he does not exactly understand what it means. Mr. M. Arnold once said : ‘It is difficult always to be “easy” in style, without sometimes becoming “free and easy.”’ The advice to write colloquially is for the most part intelligible only to those who do not need it. If, however, it sets the tiro upon attending to the natural difference between talking and writing he may in time reap much benefit from it.

(289) The advice to write idiomatically is less open to this objection, though perhaps not quite free from it. In order to benefit by this advice you must form a taste for true English idiom, and know it when you meet it. The elements of it are to be gathered from Chaucer, the Percy Ballads, Shakspeare, Spenser—and if these kindle a desire to taste at the fountain head, then by the study of Anglo-Saxon. But, after all, the relative value of book elements must be learned by observation of the speech of the people. Idiom well used makes English rich and racy, capable of being at once familiar and dignified ; it is picturesque, persuasive, friendly, homely.

Some Practical Suggestions

(290) Drawing now towards a close, I would notice a few practical details. Among the most important of these may be reckoned Choice of Words. Here the best that the elder can do for the younger, is to draw his attention to it. If the scholar attends to it, and keeps up converse with good authors, especially with poets, the lights and shades and colours of words will reveal themselves to him.

Some help may be gained from the history of our Vocabulary.¹ Its grandest historical feature is this—that it is built up of three strata, and if this is comprehended and digested in the mind, it may be fruitful in suggestions for Choice of Expression. I will designate these strata as Saxonie, Romanic, and Book-Latin, and I will add a few examples.

<i>Saxonic</i>	<i>Romanic</i>	<i>Book-Latin</i>
anger	choler	resentment
bold	brave	resolute
care	anxiety	solicitude
day-book	journal	diary
earn	deserve	merit
fearful	terrible	formidable
growth	increase	increment
hire	payment	remuneration
illwill	malice	malevolence
kindle	catch	ignite
let	allow	permit
match	rival	competitor
needy	poor	indigent
open	frank	candid

(291) To know the artistic effect of every word in a

¹ This subject is treated more fully in my *English Prose*.

language so rich as ours in powers of variety, is perhaps never completely attained, and there is not much of it that can be taught by rule ; it must for the most part be gathered by observation and experience. There is nothing in the nature of a rule better than this, that the older words are (generally) more vague, and the younger words more definite. If you want to be vague, rapid, abstract, then you should lean towards the left column ; if you want to be tangible, concrete, scientifically definite, lean towards the right.

The language of science in a letter of friendship would be frigid and absurd ; and this being so, it is well to know what relation this difference bears to the ranks of vocabulary deployed above. It may be stated as a general rule that for familiar correspondence you would go to the left of the double line, and for the language of exact science you would lean to the right of it.

And when you have come to perceive the practical value of this advice, you will by that time have set up a mental framework upon which growing experience may arrange any new observations in a convenient order.

Use of the Ear

(292) The matter of word choosing is largely a question of ear, and it often practically comes to this, that we choose the word that sounds best. But then the ear must have been cultivated by converse with good poets. And the great historical divisions of the vocabulary sketched above will prove of service in arranging your impressions on the subject, and planting them upon an intellectual basis.

But no historical or scientific knowledge will relieve us from the necessity of cultivating the ear. It is to this

criterion we must have recourse in many cases where a scientific reason cannot be rendered. The oft-recurring question whether to close a sentence or a member of a sentence with a Verb or with a Particle like *of*, *to*, *for*, *with*, *against*, *in*, &c. ; whether we shall write thus : 'there is nobody to contend with,' or thus : 'there is nobody with whom to contend,' is in fact a question of ear. If such a structure chimes well with the train of thought, the cultivated ear is satisfied. Thus : 'They made men think of the things which the preacher spoke of, and not the sermon or the preacher' (Dean Church, 'Oxford Movement,' ch. vii.).

(298) Down to near the close of the seventeenth century the Saxon *that* was still the prevalent Relative Pronoun ; but in later times the Romanesque *who*, *which*, *what* have been more and more superseding it. In the following quotation we should now say 'those who' instead of 'those that.' 'Those that will build high must dig deep' (R. Sibb, 'Soules Conflict,' xvi.). The reason of the change is obvious. The Saxon Relative occurs so repeatedly as a Conjunction, that a writer will often prefer *which* over *that*, solely to avoid a confusing repetition of the same sound. For the English ear dislikes a pointless recurrence of the same sound.

But then, again, this same sensitiveness tends to secure the Pronoun *that* against the total loss of the Relative function. For it does sometimes happen that the Relatives *who* or *which* may come too thick to please the ear, and then the writer is glad to fall back upon the old Saxon *that*. Thus : 'the same natural forces which tend to the evolution of organs which are useful tend also to the suppression of organs that are useless' (A. J. Balfour, 'Foundations,' iii.).

(294) The scholar is sometimes advised to form each sentence in his mind before he begins to write it down. Such advice must be taken as applying only to a very early stage of practice in composition ; let us say to the time when the scholar has done enough in Dictation, and is now for the first time required to form sentences for himself.

(295) A good method at this stage is for the teacher to read a short and easy story to the class, and when the reading is done, let the pupils narrate it on paper in their own way. At first the work of memory will be conspicuous, and the sentences will be imitated more or less. In order to wean them from this, it may be useful to let an interval of time elapse between the reading and the reproduction ; and (above all, to select stories likely to interest them and to draw off their attention from the form to the matter. The shaping of the sentence is hard to the unpractised scholar, and he is apt to aggravate the difficulty by excess of thought. In proportion as the feelings are enlisted in the drift of the narrative, excessive care will be superseded, sentences imperfect perhaps but natural will be produced, and a real foundation will be laid in the Art of Composition.

(296) Good composition springs from warm interest in the subject ; it grows from sentence to sentence, and hence the whole has a natural organic unity. Each sentence should have a touch of relationship with the preceding sentence, so that the paragraph may present an unbroken train of thought. It is not desirable that every sentence should form a complete statement, like a maxim, or a proverb, or an apophthegm. Occasions arise when it is good to introduce a brief apophthegmatic sentence, succinctly indicating the drift of the argument.

But it is not well to produce a series of sentences that are capable of being quoted each by itself. If we refer to the pages of any good writer, we shall not find it easy to detach sentences which can well stand by themselves. Every sentence (or nearly so) has an organic relation to its predecessor which renders it fragmentary when detached. In the 'Cornhill Magazine' for June 1894 this sentence occurs: 'Even the people to whom he gives speak well of him.' This cannot stand alone, we naturally want to see the previous sentence: 'His charity is as little abused, perhaps, as any man's.' This small example may serve to explain why the best authors are often hardest to quote in detached sentences, namely, because their sentences naturally belong to one another, constituting an unbroken stream; and accordingly he that would write well must first have matured in his mind a train of continuous thought.

(297) But having a train of thought let him proceed to put it on paper as a whole, and let him think as little as possible about the formation of the several sentences. To stop at the beginning of each sentence and put every word in place before the pen starts is ruinous to the wholeness of the work. What the writer wants is to wing his reader's mind with his own thought, and this he will never do if he anxiously forecasts the wording of each sentence as it comes. He may make very exemplary grammatical sentences, but they will be so isolated and so smooth and so protuberantly round, that his reader will be jolted as if he were driving over boulders.

(298) Cobbett went even so far as to advise his nephew thus: 'Never stop to make choice of words. Use the first words that occur to you.' This is the only way for a writer who has really a train of thought in his

mind, to get it *safely* transferred to paper as a whole. Darwin said of himself: 'Formerly, I used to think about my sentences before writing them down ; but for several years I have found that it saves time to scribble in a vile hand whole pages as quickly as I can, contracting half the words ; and then correct deliberately. Sentences thus scribbled down are often better ones than I could have written deliberately.' ¹

And on this subject his biographer said : ' It was only within the last few years that he adopted a plan of writing which he was convinced suited him best, and which is described in the " Recollections " : namely, writing a rough copy straight off without the slightest attention to style. It was characteristic of him that he felt unable to write with sufficient want of care if he used his best paper, and thus it was that he wrote on the backs of old proofs or manuscript.'

(299) Progress in composition (after the mechanical difficulties have been mastered) is like music, a question of ear. But when we say ' ear,' we use the word in a profounder sense than the musician, who by ' ear ' measures the relations of sound to sound. It is rather the ear of the poet that we have in view, the ear that tells what sound or sequence of sounds is in harmony with a given movement of thought. Such an ' ear ' is cultivated unconsciously by the pleasurable reading of good poetry, especially in early life. And we arrive at the conclusion, that a sovereign means for ensuring a perennial source of pleasure in the exercise of the mother tongue, whether by speech or writing, lies in a store of pleasurable associations with good poetry.

¹ *The Life and Letters of Charles Darwin*, including an autobiographical chapter, vol. i. p. 99.

• EPILOGUE

(300) If any scholar should be led by the "above course of study to crave a larger knowledge of the English Language, this desire will take one of two forms, either the literary or the scientific. In both cases alike (though not equally) he must learn the history of the language before the sixteenth century, which is the upward limit assumed in this Grammar. Before that time our mother tongue had experienced eight hundred years of literary exercise ; and the number of extant books is large. He who sets out for a scientific study of English will need to know something of all the remains of those early centuries ; but he whose aim is literary will seek rather to apprehend the general movement through the medium of a typical selection. And there are five books which in a representative sense do in fact cover the ground marvellously, and these are : ' The Beowulf,' ' The Saxon Chronicle,' ' Piers Plowman,' Chaucer, and ' The Paston Letters.'

APPENDIX

A. PUNCTUATION AND OTHER KINDS OF NOTATION

(301) PUNCTUATION is the method of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of regulating the movement of the reader both in time and in modulation. The Comma is the lightest note, then the Semicolon, thirdly the Colon, and the fullest is the Period.

The points are marked in the following manner : The Comma (,), The Semicolon (;), The Colon (:), The Period (.). The Comma indicates the shortest pause that has a note ; the Semicolon a pause double that of the Comma ; the Colon, double that of the Semicolon ; the Period, double that of the Colon. These points mark the pauses of the movement, but there are others which suggest a peculiar modulation of voice, in harmony with the sense. These are—

The note of Interrogation (?), as : ‘ Are you sincere ? ’

The note of Exclamation (!), as : ‘ How awful ! ’

The Parenthesis (), as : ‘ The occurrence of meteorites (which in past times has more than once been questioned) is now beyond all dispute.’

Instead of these parenthetic curves, the double dash is now very generally employed. Thus :

‘I told him—it is the way of society—that we should be glad to see him, and we parted’ (F. R. Stockton, ‘Rudder Grange’).

(302) The following signs are also useful to know :

The mark of Elision, thus (’), indicates the omission of a letter, or letters, as *tho’*, *judg’d*.

The Caret, marked thus (^); as ‘I ^{am} _^ sorry.’

The Acute Accent, marked thus (’); as ‘Fáncy.’

The Grave Accent, thus (`); as ‘Enthronèd in thy sovereign sphere’ (Keble).

Both Accents are exemplified in the following line :

They spied a knight that towards prickèd fair.

‘Faery Queene,’ III. i. 4.

In this example we see the chief use that is now made of the Grave Accent, which is to enforce the pronunciation of a final *-ed* that might else be slurred.

A Dieresis, thus marked (¨), shows that two vowels occurring together belong to separate syllables. It is placed over the second of such vowels, as *reëcho* ; but it is little used, and chiefly in poetry.

A Section is thus marked (§). A Paragraph, thus (¶).

Crotchets or Brackets serve to enclose letters or words. They are marked thus []; and they are employed to indicate the responsibility of the author for that which is so enclosed.

A Brace (}) unites three lines in a poetical triplet ; or connects a number of words with one common term.

An Asterisk or little star (*) is used to direct the reader to a note in the margin, or at the foot of the page.

Other reference marks are the Obelisk, which is marked thus (†), and Parallels thus (||). •

(308) A Quotation is indicated by one or two inverted commas at the beginning, and an equal number of direct ones at the end, of the quoted passage.

Sometimes a colloquial or technical expression, which the writer could not employ as his own, is utilised by means of inverted commas; as in the following quotation :

‘Not many years have elapsed since a few clerks in the Post Office clubbed together to purchase a chest of tea, but now the association which had this modest origin has a “turn-over” of considerably more than a million and a half per annum’ (‘The Daily Chronicle,’ September 22, 1888).

Sometimes these Quotation Marks are used to throw up a significant term into higher relief and give it more conspicuous prominence, as ‘cultivation’ in the following paragraph :

‘All that a gentleman asks of a schoolmaster for his son is book-learning; the higher moral education, almost all that is included under the term “cultivation,” he furnishes himself by his own example, by the society, by the books, in the midst of which his children are reared’ (Seeley, ‘Macm.’ 1867).

But the most general use of inverted commas is to avoid the appropriation of some borrowed expression which you wish to use, but not to pass off for your own.

Under the head of Notation we may notice certain uses of *Italic* type. The most ordinary use of *Italics* is to indicate emphasis.

In our Bible, words not in the original text, but necessary to make the sense clear to the English reader, are printed in *Italics*.

A third use, less generally known, is in the manner of referring to a book. The briefest form of reference is to set the author's name in Roman type, and the subject in Italics. Thus 'Froude, *Carlyle*' means the book which Mr. Froude wrote as a biography of Mr. Carlyle.

(304) All these signs are long established, and their significations are well and generally known; but there are two, the Hyphen and the Single Dash, about which the practice is not so settled, and to which therefore a little more space may be given. The original meaning of the Hyphen was that two words had coalesced into one, forming a compound word, as when 'black bird' became 'black-bird.' The Hyphen told the eye, but what told the ear was the accentuation, for 'black-bird' did not sound as 'black bird.' Such was the Hyphen's original use.

But our German lessons have lent a second sense to the Hyphen. It is now used also as a syntactic mark, to indicate that two words go together in construction, and this novelty has crept even into the Cambridge Shakspeare, e.g.: 'That fools should be so deep-contemplative' ('As You Like It,' II. vii. 31). This Hyphen is apt to suggest that 'deep' is proclitic, that it leans on 'contemplative' and is not a full-toned word in itself. And in so far as it may suggest this, it is apt to be misleading.

(305) The Single Dash (known in the composing-room as the *em* rule) is thus (—) marked, and it has various uses. Sometimes it suspends the discourse in order that the writer may enforce by repetition, or by a varied form of expression, that which has just been said; as: 'Like all the greatest novelists, she made it her first aim to tell a story—to interest and delight her readers.'

These latter words constitute what in technical language is called the Exegesis of 'to tell a story.'

'But he was too shortsighted to notice those who tittered at him—too absent from the world of small facts and petty impulses in which titterers live' ('Felix Holt,' ch. iv.).

The Single Dash has other uses, which may be learned by experience. Perhaps the most signal use of this mark is to indicate a sudden transition, as in 'All this is excellent—upon paper.'

B. PARSING

(306) Parsing is an exercise in verifying the Parts of Speech which go to make a context. The Verb to 'parse' is from the Latin word 'pars,' a Part of Speech.

It has been indicated above, at the close of Book I, that the Parts of Speech are not rigid. The quality of Speech-part-ship is not inherent in the word itself, but arises out of the manner of its use in a given connection. Accordingly the question in Parsing is not properly this, What Part of Speech is such a word?—but this, What Part of Speech is such a word in such and such a context? If any words could be safely classed without their context, *shall* and *will* might be unhesitatingly called Verbs, and yet they are Nouns in the following sentence:

'You saw how she kept her feet among her shalls and wills?' (J. M. Barrie, 'The Little Minister,' ch. xiii.).

Another observation of great importance is this: the Part of Speech is not always a word; sometimes it is a phrase. Thus in our preliminary specimen: 'the first house on the opposite side of the way' is a Noun sub-

stantive, and the Nominative Case to the Verb. Other nounal phrases in the same piece are 'the blacksmith's,' 'a high officer in our little state,' 'Mr. Constable.'

In Parsing, a date must be parsed as a substantival phrase; for instance, 1691 in the following passage is simply a Noun consisting of five words. Indeed 'December 31, 1691' may be treated as a single phrase.

'Some years ago there was a question when or where this Mr. Goldham was buried, and my inquiries were set at rest by a curious piece of evidence. An old man told me that he knew it was in 1691; and when I asked how he was able to be so certain, he told me that when he was a boy he used to play in the churchyard where the tombstone of a Mr. Thomas Goldham was broken and lying about, and he remembered the date because it was the same whether it was the right way up or upside down. I at once went to the register and found directly among the burials the entry of Thomas Goldham, December 31, 1691' (J. Coker Egerton, 'Sussex Folk,' 1884).

The passages here offered for parsing have all been selected for some interesting feature, such as the Double Genitive or the Substantival Adjective, as indicated at the head of the several groups.

DOUBLE GENITIVE

1

(307) 'O speak good of the Lord, all ye works of his, in all places of his dominion: praise thou the Lord, O my soul' (Psalm ciii. 22).

2

'This I apprehend to be the explanation of that conciliatory policy of Alexander's toward the Jews, which was pursued steadily by the Ptolemies' (C. Kingsley, 'Alexandria and Her Schools').

3

‘ When I seek their society, after an interval, and wait on them in those old-fashioned drawing-rooms of theirs, or join in a pleasure party with them in their barouches and carriages, they seem to me even more human in their sedate virtue or their trivial errors, than on the day when I was first introduced to them. You may not take to them all at once ; they are, in fact, too well worth knowing for that ’ (W. Warde Fowler, ‘ Jane Austen and Her Heroines ’).

SUBSTANTIVAL ADJECTIVES

(308) In parsing the Substantival Adjective, the scholar should specify whether the instance before him be abstract or concrete.

4

‘ The great work and the little are alike definable as an extricating of the true from its imprisonment among the false ; a victorious evoking of order and fact from disorder and semblance of fact ’ (T. Carlyle to Sir R. Peel, June 18, 1846).

5

Of the city of Chester a recent American visitor wrote thus : ‘ It is full of that delightful element of the crooked, the accidental, the unforeseen, which, to American eyes, accustomed to our eternal straight lines and right angles, is the striking feature of European scenery.’

6

‘ We were stopping before a shop in Regent Street, where were two figures, of Dante and Goethe. I said : “ What is there in old Dante’s face that is missing in Goethe’s ? ” And Tennyson (whose profile then had certainly a remarkable likeness to Dante’s) said, “ The Divine ”’ (Edward Fitzgerald, ‘ Letters ’).

7

‘ The existence of the Famine Fund is an apology for the niggardly and an excuse to the dilatory. . . . The fact that the Government are vigilant and provident should encourage the generous to give, and to give without stint, when these cautious guardians of expenditure ask for assistance ’ (‘ The Morning Post,’ January 14, 1897).

8

‘ Through all the ways of our unintelligible world the trivial and the terrible walk hand in hand together. The irony of circumstances holds no mortal catastrophe in respect ’ (Wilkie Collins, ‘ The Woman in White ’).

9

‘ But the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die : and their departure is taken for misery ’ (The Wisdom of Solomon, iii.).

10

‘ The blind receive their sight, and the lame walk, the lepers are cleansed, and the deaf hear, the dead are raised up, and the poor have the gospel preached to them ’ (Matt. xi. 5).

11

‘ Her nearest relations were aware that she had good sense, but seem not to have suspected that, under her demure and bashful deportment, were concealed a fertile invention and a keen sense of the ridiculous ’ (Macaulay, ‘ Madame D’Arblay ’).

12

Ring out the old, ring in the new,
Ring, happy bells, across the snow :
The year is going, let him go ;
Ring out the false, ring in the true.

‘ In Memoriam.’

18

'Summer shows us Matter changing into life, sap rising from the earth through a million tubes, the alchemic power of light entering the solid oak; and see! it bursts forth in countless leaves. Living things leap in the grass, living things drift upon the air, living things are coming forth to breathe in every hawthorn bush. No longer does the immense weight of Matter—the dead, the crystallised—press ponderously on the thinking mind. The whole office of Matter is to feed life' (Richard Jefferies, 'The Pageant of Summer').

14

'Mr. Bret Harte's own fun is much more English and less thoroughly Yankee than that of his contemporaries. He is a disciple of Thackeray and Dickens. Of all the pupils of Dickens he is perhaps the only one who has continued to be himself, who has not fallen into a trick of aping his master's mannerisms. His mixture of the serious, the earnest, the pathetic, makes his humour not unlike the melancholy mirth of Thackeray and Sterne' (Andrew Lang).

15

'Terrifying as these prodigies were, this impression upon him was no more than momentary, and served only to stimulate his love of the marvellous' (William Beckford, 'Vathek').

16

'The time came when Dr. Nansen thought that the "Fram" had achieved as much as she could do, and he determined to take his fate in his hand, and, leaving the ship which he was never likely to see again, to make further efforts to penetrate the unknown' ('The Morning Post,' February 10, 1897).

17

'In consequence of these principles he nursed whole nests of people in his house; where the lame, the blind, the sick,

and the sorrowful found a sure retreat from all the evils whence his little income could secure them' (Mrs. Piozzi, 'Anecdotes of Samuel Johnson').

18

'But Christiana said unto her, Tempt me not, my neighbour: I have now a price put into my hand to get gain, and I should be a fool of the greatest sort, if I should have no heart to strike in with the opportunity. And for that you tell me of all these troubles that I am like to meet with in the way; they are so far from being to me a discouragement, that they show I am in the right. "The bitter must come before the sweet," and that also will make the sweet the sweeter' ('Pilgrim's Progress,' II.).

19

'But the manner in which Burke brought his higher powers of intellect to work on statements of facts, and on tables of figures, was peculiar to himself. . . . He had, in the highest degree, that noble faculty whereby man is able to live in the past and in the future, in the distant and in the unreal. India and its inhabitants were not to him, as to most Englishmen, mere names and abstractions, but a real country and a real people' (Macaulay, 'Warren Hastings').

20

'There was a general rush to the Rand; capitalists came from Kimberley, miners from Barberton, the needy, the greedy, and the enthusiastic from all the ends of the earth' (W. E. G. Fisher, 'The Transvaal').

21

'No heartier or more spontaneous laugh has been heard in the House of Commons than that which greeted Mr. Chamberlain's announcement of the terms of the Boer demand. The phrase "moral or intellectual damage" was received

with round after round of merriment, equally boisterous on both sides of the House. The odd three shillings and three-pence in connection with the "material damage" total also appealed strongly to Members' sense of the ludicrous ' (*The Morning Post*, February 19, 1897).

22

'The lover of the sensational will be attracted by such events as the battle of Isandlwana and the tragic death of the Prince Imperial. . . . The philosopher will brush these aside as accidental, and endeavour to trace the lines of a policy drawn by a master hand, and with reference to the highest requirements of the case, whether in Natal, the Cape Colony, Bechuanaland, Damaraland, or any part or portion of South Africa. Therefore he will separate the fortuitous from the permanent, the unexpected from the calculable side of a policy' (Greswell, '*Our South African Empire*,' i. 264).

23

'Mr. Knight is strong in praise of the foresight with which the Sirdar had arranged all his plans, and the untiring energy with which officers and men had worked them out. But he is no less strong in his indignation at the economy which had inflicted on all these willing workers quite unnecessary suffering. War "on the cheap" is most costly in human life and health' (*The Guardian*, March 3, 1897).

24

'Lord Brassey has been on a holiday cruise along the New Zealand coast in the "Sunbeam," and he is quite enthusiastic about the scenery of the West Coast Sounds. He writes: "In all my travels—and they have been far and wide over the globe—I have never seen Nature put forth such a magnificent combination of the sublime and the beautiful as we see in the Sounds of New Zealand"' (*The Morning Post*, March 13, 1897).

25

'Doubtless we are all of us too prone to be content with the customary, and to be prejudiced against the novel, nor is this condition of things without advantage. But we must bear our condemnation if we stick to the customary too long, and so miss our signal opportunities' (R. W. Church, 'The Oxford Movement,' ch. xiii.).

Mood

(309) Here, the ordinary task is to recognise the Subjunctive; but there is a subtler one, viz. to detect an Indicative that may look like a Subjunctive.

26

That we would do,
We should do when we would, for this 'would' changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this 'should' is like a spendthrift sigh,
That hurts by easing.—'Hamlet,' iv. vii.

27

There must (he cried), amid so vast a shoal,
Be some who are not tainted at the heart,
Not poison'd quite by this same villain's bowl:
Come then, my bard, thy heavenly fire impart;
Touch soul with soul, till forth the latent spirit start.
Thomson, 'Castle of Indolence,' ii.

28

Or if thou yet more knowledge crave,
Ask thine own heart, that willing slave
To all that works thee woe or harm:
Shouldst thou not need some mighty charm

To win thee to thy Saviour's side,
Though He had deigned with thee to bide.

J. Keble, 'IV. after Easter.'

29

A messenger from Henry, our dread liege,
To know the reason of these arms in peace ;
Or why thou, being a subject as I am,
Against thy oath and true allegiance sworn,
Should raise so great a power without his leave.

'Hen. VI.' B, v. i. 17.

30

Bless'd are those
Whose blood and judgment are so well comingled,
That they are not a pipe for fortune's finger
To sound what stop she please.

'Hamlet,' III. ii.

31

'Had I not named Euphues, few would have thought it
had been Euphues' (John Lyly).

32

'And as incredible praises given unto men do often abate
and impair the credit of their deserved commendation : so we
must likewise take great heed, lest in attributing unto Scripture
more than it can have, the incredibility of that do cause even
those things which indeed it hath most abundantly to be
less reverently esteemed' (R. Hooker, 'Ecclesiastical Polity,'
II. viii. 7).

33

'And now I may dismiss my heroine to the sleepless
couch which is the true heroine's portion ; to a pillow
strewed with thorns and wet with tears. And lucky may she

think herself, if she get another good night's rest in the course of the next three months' (Jane Austen, 'Northanger Abbey,' ch. xi.).

34

'She was heartily ashamed of her ignorance—a misplaced shame. Where people wish to attach, they should always be ignorant. To come with a well-informed mind, is to come with an inability of administering to the vanity of others, which a sensible person would always wish to avoid. A woman, especially if she have the misfortune of knowing anything, should conceal it as well as she can' (*Ibid.* xiv.).

35

'A glance at the old chest, as she turned away from this examination, was not without its use; she scorned the causeless fears of an idle fancy, and began with a most happy indifference to prepare herself for bed. She should take her time; she should not hurry herself; she did not care if she were the last person up in the house. But she would not make up her fire; that would seem cowardly, as if she wished for the protection of light after she were in bed' (*Ibid.* xxi.).

36

'Such an institution, as the "Melbourne Argus" well observed, would enable men to meet, and it would create a multitude of private interests and friendships which would not be lost sight of or ignored, whatever the course of politics might be. It would keep the feeling of kinship among those who speak the same language and have inherited the same customs. It would strengthen that healthy liking for outdoor sport which the Anglo-Saxon has alone maintained in Europe since the Greeks degenerated, and it would symbolise to some extent that great ideal of the training of a nation, the harmonious discipline of the body and of the mind' (J. Astley Cooper, 'An Anglo-Saxon Olympiad,' 'Nineteenth Century,' September 1892).

37

'I have said that civilised man has reached this point;—the assertion is perhaps too broad and general; I had better put it that ethical man has attained thereto' (T. H. Huxley, 'Evolution and Ethics').

38

'It were useless to dilate upon the interest and importance of such information as this' (T. D. Bernard, 'Songs of the Holy Nativity,' 1895).

39

'Then those men, when they had seen the miracle that Jesus did, said, This is of a truth that prophet that should come into the world' (John vi. 14).

40

'So that if Sir John Causfield had not, in that article of time, given them that brisk charge, the king himself had been in very great danger' (Clarendon, 'History,' viii. 156).

41

'Then there comes a scare, and Estimates are raised, and things done in a hurry which would much better have been done carefully, quietly, and consecutively' (Mr. Goschen at Liverpool. January 21, 1887).

42

'For my own part when I read for entertainment I had much rather view the characters of life as I would wish they *were* than as they *are*, therefore I hate novels and love romances. The praise of the best of the former, their being *natural*, as it is called, is to me their greatest demerit' (Sheridan to Grenville, 1772).

43

' Had John Wesley been asked what new doctrine he taught, he would assuredly have answered, None whatever ! ' (J. H. Overton, ' John Wesley,' vi.).

44

' When he had given thanks, he distributed to the disciples, and the disciples to them that were set down ; and likewise of the fishes as much as they would ' (John vi. 11).

45

' How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not ' (Matt. xxiii. 37).

46

' Had Gray written often thus, it had been vain to blame, and useless to praise him ' (S. Johnson).

47

The twilight may deepen and harden
 As nightward the stream of it runs
 Till starlight transfigure a garden
 Whose radiance responds to the sun's. . . .
Swinburne, ' Astrophel.'

48

Praise him, O long mute mouth of melodies,
 Mantua, with louder keys,
 With mightier chords of music even than rolled
 From the large harps of old,
 When thy sweet singer of golden throat and tongue,
 Praising his tyrant, sung ;
 Though now thou sing not as of other days,
 Learn late a better praise.

Ibid. ' Mazzini.'

49

Screw not the chord too sharply lest it snap.
Tennyson, 'Aylmer's Field.'

50

Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each to-morrow
Find us farther than to-day.
Longfellow, 'A Psalm of Life.'

51

I saw them pause on their celestial way ;
Then said I, with deep fear and doubt oppressed,
'Beat not so loud, my heart, lest thou betray
The place where thy beloved are at rest !'

All is of God ! If he but wave his hand,
The mists collect, the rain falls thick and loud,
Till, with a smile of light on sea and land,
Lo ! he looks back from the departing cloud.
Longfellow, 'The Two Angels.'

PRONOUNS AND PRONOMINAL WORD8

(310) Under this head there is perhaps nothing more subtle than the correct parsing of *the*.

52

'It might peradventure have been more popular and more plausible to vulgar ears, if this first discourse had been spent in extolling the force of laws, in showing the great necessity of them when they are good, and in aggravating their offence by whom public laws are injuriously traduced' (R. Hooker, 'Eccl. Pol.' i. 16).

53

‘ By how much therefore the end proposed is more excellent, and by how much fitter the means employed are to obtain it, so much the wiser is the agent to be esteemed ’ (‘ Alciphron,’ i. 15).

54

‘ Of course every event in human affairs has a beginning ; and a beginning implies a when, and a where, and a by whom, and how ’ (J. H. Newman, ‘ British Critic,’ April 1839).

55

‘ The principles which Erasmus urged in his “ Jerome ” were urged with far greater clearness and force in a work which laid the foundation of the future Reformation—the edition of the Greek Testament whose production was almost wholly due to the encouragement he received from English scholars ’ (J. R. Green, ‘ Short History,’ ch. vi.).

56

‘ The better the social standing of the man or woman assailed, the greater is the avidity with which the story to their disfavour is listened to and repeated ’ (‘ The Times,’ November 5, 1892).

57

‘ The temptation to bolster up a failing cause by damaging your adversary’s character is all the stronger because the device may so easily succeed.’

58

‘ The two girls invested their hard-earned savings of a twelvemonth in a day’s drive in a brougham in the parks and elsewhere, a clause being especially inserted in the agreement with the livery-stable keeper that the footman should touch his hat and say “ My Lady ” ’ (J. C. Egerton, ‘ Sussex Folk,’ 1884).

59

‘ It is one of the Indian rules of politeness not to answer a public proposition the same day that it is made ; they think it would be treating it as a light matter, and that they show it respect by taking time to consider of it, as of a matter important ’ (B. Franklin).

60

‘ The picture was set out with the irony of which Carlyle was so unrivalled a master, with the indignation of which irony is the Art ’ (J. A. Froude, ‘ Thomas Carlyle,’ 1843).

61

‘ Of all the miracles of science those which appeal to the imagination and sense of wonder most are the contrivances which triumph over space. We had hardly got accustomed to railway speed when the electric telegraph produced an invisible communication between different parts of the earth, by which people could converse with each other hundreds of miles apart, and you saw at Glasgow in a dial plate the movement of your friend’s thought in London. The train rushing through the air was a prodigious sight, but still it was a *sight* ; you saw every foot of ground it went over ; but here was an arrival without progress or steps, the result of such invisible speed that even to call such speed motion at all seemed a misapplication of language ’ (‘ The Times,’ September 4, 1866).

62

‘ Keble had given the inspiration, Froude had given the impulse ; then Newman took up the work, and the impulse henceforward, and the direction, were his ’ (R. W. Church, ‘ Oxford Movement,’ 1891, p. 28).

But

63

(811) 'The lion hath roared, who will not fear? The Lord God hath spoken, who can but prophesy?' (Amos iii. 8).

64

'For the sun is no sooner risen with a burning heat, but it withereth the grass' (James i. 11).

65

How would you be,
If He, which is the top of judgment, should
But judge you as you are?

'Measure for Measure,' II. ii.

66

But, lighter than the whirlwind's blast,
He vanished from our eyes,
Like sunbeam on the billow cast,
That glances but, and dies.

'Marmion,' IV. xvii.

67

That not a worm is cloven in vain;
That not a moth with vain desire
Is shrivelled in a fruitless fire,
Or but subserves another's gain.

'In Memoriam,' liii.

68

'A gay humour, that had hitherto but peeped in him, shone out, and often he set the table in a roar' (Charles Reade, 'Cloister,' ch. i.).

69

'Margaret, after slyly eyeing his efforts for some time, offered to help him: for at her age girls love to be coy and tender, saucy and gentle, by turns, and she saw she had put him out of countenance but now' (*Ibid.* ch. ii.).

70

'That Pym and his adherents should distrust Charles's sincerity was unhappily only too intelligible; but nothing but the violence of party spirit can explain the mode in which the Royal offer was rejected' (Samuel R. Gardiner, 'Civil War' (1886) i. 20).

THE FLEXIONAL TERMINATION *-ing*

(312) A new interest attaches to words of this formation, since the discovery of the Flexional Infinitive.¹ There are instances in which the discrimination between a Verbal Noun and the pure Infinitive is attended with difficulty, and hence arise valuable opportunities for the cultivation of the grammatical sense. In the collection of passages which has been made for this section, one or more words in *-ing* will be found in every quotation. In some cases the Noun and the Verb run so near one another that the determination must in a measure depend upon the reader's mental attitude. Professor Bain says :

¹ I have now learnt, in the month of March 1897, that our Infinitive in *-ing* was long ago discovered by Carlyle. And here I will add that his observation is essentially sound, though his description may be open to criticism at some points. 'Did I mark anywhere the absurd state of our *infinitive* of verbs used as a substantive? Building is good. *Bâtir est bon. Edificare bonum est. Bauen ist gut.* In all languages, and by the nature of speech itself, it is the *infinitive* that we use in such cases. How, in the name of wonder, does English alone seem to give us the present participle? Many years ago I perceived the reason to be this: *Build* (the verb) was anciently *Builden*. All infinitives, as they still do in German, ended in *en*; our beautiful Lindley Murray, alarmed at a mispronunciation like 'buildin',' stuck a *g* to the end of it, and so here we are with one of the most perfect solecisms daily in our mouths — a participle where a participle cannot be' (Froude's *Carlyle*, ii. 78).

Here the tiro should note that Carlyle's use of the name of Lindley Murray is not to be literally understood.

' There is an almost insensible transition from the infinitive in "ing" to the verbal abstract noun of the same termination. "Neither blessing nor cursing could change him"; here we can hardly say whether "blessing" and "cursing" are infinitives or nouns. The test of the Infinitive as contrasted with the Noun is the presence of verb accompaniments, such as an object or an adverb: "blessing him and cursing him were alike ineffectual"; "greatly blessing and severely cursing were equally unavailing." If there be not a verb adjunct, the decision would rest on the presence of the noun adjuncts, as the adjective and plural number: "perpetual communing is a sign of love"; "blessings on the man that invented sleep"' ('A Companion to the Higher English Grammar,' 1874, p. 177).

A remarkable diversity of grammatical character is hidden under words in *-ing*.

1. A word in *-ing* may be a Verbal Noun—that is, a word which simply expresses in the Abstract the action of some Verb, e.g. 'The Scouring of the White Horse.' Thus from the Verb *write* we have the Verbal Noun *writing* which appears in such connections as 'good writing,' 'bad writing,' 'a writing master,' 'a writing table.' The notion of *to write* is here exhibited in the Abstract; and *writing* in this aspect is a Verbal Noun.

2. A word in *-ing* may be a Participle and therefore an Adjective. Thus: 'I saw many clerks writing'; 'this is a writing age.' This usage is the most familiar of all, and it is apt sometimes to draw the other uses into confusion with it.

3. A word in *-ing* may be a Verb in the Infinitive Mood. Thus we may say either 'It's no use writing, you must telegraph,' or 'It's no use to write.' Thus *writing* and *to write* appear alternatives, both being

Infinitives, the one flexional, the other phrasal. So again *writing* is infinitive in Pope's line :

• Nature's chief masterpiece is writing well.

I have heard of a teacher who, in parsing this line, instructed a pupil to describe 'writing' as : 'Present Participle used as Infinitive' !

In the following couplet *filling* is an Infinitive Verb :

Unless the kettle boiling be,
Filling the teapot spoils the tea.

71

'There the wicked cease from troubling, and there the weary be at rest' (Job iii. 17).

72

'Next to the not deserving a reproof, is the well taking of it' (Joseph Hall, 'Contemplations : Moses').

73

Without reprieve adjudged to death,
For want of well pronouncing Shibboleth.
• 'Samson Agonistes,' 289.

• 74

Or tread the mazy round his followers trod,
And quitting sense call imitating God.
A. Pope, 'Essay on Man,' ii. 25.

75

• 'The King's having recommended to the Commons the consideration of proper means for lessening the National Debt, was a prelude to the famous South Sea Act, which became productive of so much mischief and infatuation' (T. Smollett, 'History of England,' ii. 2, § 22).

76

'I am convinced that the method of teaching which approaches most nearly to the method of investigation is incomparably the best; since not content with serving up a few barren and lifeless truths, it leads to the stalk on which they grow' (Edmund Burke, 'Essay on the Sublime and Beautiful').

77

'Indeed, had so strange a letter been sent to me from *any* body, it could not have failed shocking me; how much more sensibly, then, must I feel such an affront, when received from the man in the world I had imagined least capable of giving it?' ('Evelina,' Letter 60).

78

'She was fond of all boys' plays; and greatly preferred cricket, not merely to dolls, but to the more heroic enjoyments of infancy, nursing a dormouse, feeding a canary-bird, or watering a rose-bush' (Jane Austen, 'Northanger Abbey,' vol. i. ch. i.).

79

'Mrs. Bates, let me propose your venturing on one of these eggs. An egg boiled very soft is not unwholesome. Serle understands boiling an egg better than anybody' (Jane Austen, 'Emma,' vol. i. ch. iii.).

80

'But I have done with expecting any course of steady reading from Emma. She will never submit to anything requiring industry and patience, and a subjection of the fancy to the understanding' (*Ibid.* ch. v.).

81

'Emma is spoiled by being the cleverest of her family' (*Ibid.*).

82

‘ Oh, you would rather talk of her person than her mind, would you ? Very well ; I shall not attempt to deny Emma’s being pretty ’ (Jane Austen, ‘ Emma,’ vol. i. ch. v.).

83

‘ The cold repast was over, and the party were to go out once more to see what had not yet been seen, the old Abbey fish-ponds ; perhaps get as far as the clover, which was to be begun cutting on the morrow ’ (*Ibid.* vol. iii. ch. vi.).

84

‘ We got into such a chatty state that night, through Ada and my guardian drawing me out to tell them all about Caddy, that I went on prose, prose, prosing, for a length of time ’ (C. Dickens, ‘ Bleak House,’ ch. xxiii.).

85

Though Nature weigh our talents, and dispense
To every man his modicum of sense,
And Conversation in its better part
May be esteemed a gift, and not an art,
Yet much depends, as in the tiller’s toil,
On culture, and the sowing of the soil.
Words learned by rote a parrot may rehearse,
But talking is not always to converse.

W. Cowper, ‘ Conversation,’ 1–8.

86

‘ Religious great men have loved to say that their sufficiency was of God. But through every great spirit runs a train of feeling of this sort ; and the power and depth which there undoubtedly is in Calvinism comes from Calvinism’s being overwhelmed with it ’ (Matthew Arnold, ‘ St. Paul and Protestantism,’ p. 210).

87

‘The engagement of the Duke of Clarence to “the Lady May” (as our better-tasted ancestors would have called her before the trumpery habit of Princing and Princessing was brought in) will please everybody who is worth pleasing’ (‘The Saturday Review,’ December 12, 1891).

88

‘I am not fond of the idea of my shrubberies being always approachable ; and I should recommend Miss Elliot to be on her guard with respect to her flower-garden’ (Jane Austen, ‘Persuasion,’ iii.).

89

‘I feel ashamed of repeating such nonsense’ (G. Salmon, ‘Intro. N. T.’ p. 21).

90

‘Some one has said that life is impracticable except on condition of pronouncing a general absolution all round every twenty-four hours’ (‘The Times,’ April 16, 1880).

91

‘Being able to play the piano and admire Mendelssohn is not knowing music’ (John Ruskin, ‘The Strait Gate,’ p. 148).

92

‘To explain, what may be called explaining, the march of the Revolutionary Government, be no task of ours. Man cannot explain it’ (T. Carlyle, ‘French Revolution,’ vi. 1).

93

‘Alas ! can a greater evil befall Christians, than for their teachers to be guided by them, instead of guiding?’ (J. H. Newman, ‘Tract No. 1,’ 1833).

94

‘There was the possibility, the danger, of men having been captivated and carried away by the excitement and interest of the time; of not having looked all round and thought out the difficulties before them; of having embraced opinions without sufficiently knowing their grounds or counting the cost or considering the consequences’ (R. W. Church, ‘Oxford Movement,’ ch. xiii.).

95

‘Every one who tries to do good ought to take the further pains of seeing that he is doing good’ (James Fraser, ‘Life’).

96

‘I don’t like being trotted out’ (*Ibid.*).

97

‘A book, like a person, has its fortunes with one; is lucky or unlucky in the precise moment of its falling in our way’ (Walter Pater, ‘Marius the Epicurean,’ ch. vi.).

98

‘Nothing clears up a case so much as stating it to another person’ (Conan Doyle).

99

‘He put a stop to the better class of children jeering at their poorer school-fellows who came to school without shoes and stockings by himself attending the school bare-foot’ (J. H. Overton, ‘John Wesley,’ iv.).

100

‘In controversies it often happens that the disputants waste much time and energy in asserting, refuting, proving, and disproving, propositions that are either not really in issue between them, or, if they are in issue, have little to do with the subject of contention’ (Lord Penzance, ‘Nineteenth Century,’ 1886, p. 322).

101

‘ Her articles with the opera-managers tied her down to never singing to any company ’ (‘ The Early Diary of Frances Burney, ’ ed. Annie R. Ellis, 1889, ii. 6).

102

‘ The Great Fire of London, by burning up the accumulated filth of ages, and enabling the streets to be widened, gave the *coup de grâce* to the plague, which until 1666 was a regular visitant ’ (‘ The Standard, ’ March 17, 1891).

103

‘ He seems to have had almost the happiest lot that one can imagine falling to an artist ’ (E. J. Poynter, ‘ Ten Lectures on Art, ’ viii. 212).

104

‘ They cried out when the shoe pinched, though it was of their own putting on ’ (T. V. Short, ‘ History of the Church, ’ p. 475).

105

‘ Do you call that being a banker ? ’ (C. Dickens, ‘ Tale of Two Cities, ’ ch. i.).

106

‘ What then is the charm, the irresistible charm, of Walpole’s writings ? It consists, we think, in the art of amusing without exciting ’ (Macaulay, ‘ Horace Walpole ’).

107

‘ It is a little wonderful, and what I believe few people have thought much upon ; viz. the strange multitude of little things necessary in the providing, producing, curing, dressing, making, and finishing, this one article of bread ’ (‘ Robinson Crusoe ’).

108

‘ Travelling after fortune is not the way to secure her ’
(‘ Vicar of Wakefield,’ ch. xx.).

109

‘ Fired with a perusal of the Abyssinian pilgrim’s exploratory ramblings after the cradle of the infant Nilus, we well remember on one fine summer holiday sallying forth at rise of sun, not very well provisioned either for such an undertaking, to trace the current of the New River—Middletonian stream!—to its scaturient source, as we had read, in meadows by fair Amwell ’ (‘ Essays of Elia ’).

110

‘ Real good breeding, as the people have it here, is one of the finest things now going in the world ’ (T. Carlyle, July 7, 1844).

111

‘ Sitting upon the fence is a useful art in its place, but the man who aspires really to lead this country cannot at a time like the present decide too quickly on which side he will get down ’ (‘ The Times,’ January 23, 1886).

112

‘ That is a mistake ; for the notion hath been published and met with due applause, in this most wise and happy age of Free-thinking, Free-speaking, Free-writing, and Free-acting ’ (‘ Alciphron,’ ii. 6).

113

‘Tis wandering on enchanted ground
With dizzy brow and tottering feet.

‘ Christian Year ’ (Advent IV.).

114

‘ I trust you will come next week ; life is too uncertain to admit of passing over opportunities ’ (Dr. Arnold to W. W. Hull).

115

‘ The moment is convenient for looking round us and considering where we are arrived ’ (A. W. Verrall, ‘ Euripides the Rationalist,’ p. 29).

116

‘ A man who is at once self-reliant and shy is almost sure to pass for being wilfully discourteous ’ (‘ Quarterly Review,’ No. 364, 1895, p. 287).

117

‘ To ask a professional politician whether his argument is logically or historically sound, is like asking a salmon fisher whether his fly is edible ’ (*Ibid.* p. 289).

118

‘ Wagner tries to make music do what it cannot do without degrading itself—namely, paint out in very loud colours certain definite feelings as they arise before the composer. The older musicians seem to me to aim rather at suggesting feeling than at actually exhibiting it, as it were, in the flesh ’ (H. Nettleship, ‘ Lectures and Essays,’ 2nd series, 1895, p. xxxv).

119

‘ *Indexing Hansard*.—An enterprising publisher has at last ventured to undertake the task of indexing “ Hansard ” ’ (‘ The Daily Chronicle,’ April 4, 1896).

120

‘ Wine is both soothing and restorative, spirits are only stimulative ; and a very good case might be made out for

lowering the duty on those strong wines which contain a high percentage of vinous elements, with which alcohol is combined in its most beneficial form' ('The Spectator,' February 6, 1897).*

121

* "Take care, my dear Catherine," said the Doctor; "protecting comes perilously near loving" (Ian Maclaren, 'Kate Carnegie').

122

'His reading a letter so found, gives us but a mean opinion of his delicacy or sense of honour' (J. H. Monk, 'Bentley,' ii. 392).

123

‡ There is just enough flavour of truth in this artless twaddle to make it worth noticing' ('The Standard,' June 26, 1896).

124

'What I do protest against is people going to Monte Carlo, and putting down their 5 f. just for the fun of the thing, and so adding to the respectability of the place, and then thinking that they are doing no harm' (W. E. Gladstone).

125

'Democracy loves spending, is devoted to dignity, and, provided they are indirect, or fall heaviest on the rich, will pay any amount of taxes' ('Quarterly Review,' No. 367, p. 84).

126

'Yes, novels; for I will not adopt that ungenerous and impolitic custom, so common with novel writers, of degrading, by their contemptuous censure, the very performances to the number of which they are themselves adding: joining with their greatest enemies in bestowing the harshest epithets

on such works, and scarcely ever permitting them to be read by their own heroine, who, if she accidentally take up a novel, is sure to turn over its insipid pages with disgust. Alas! if the heroine of one novel be not patronised by the heroine of another, from whom can she expect protection and regard?' (Jane Austen, 'Northanger Abbey,' v.).

C. ANALYSIS OF SENTENCES

(813) The exercise which is called Analysis of Sentences differs from Parsing in this respect, that it is designedly founded upon a logical basis. It starts with a 'Proposition,' and the first task is to divide the Proposition into two 'Terms' which are called the 'Subject' and the 'Predicate.'

In such sentences as 'The wind blows' or 'Man is mortal,' we attribute agitation to the wind, or mortality to man. Here we see two members: the first expresses that of which something is asserted, and the other contains the assertion. That which is asserted is the 'Predicate'; that of which it is asserted is the 'Subject.' In our examples the Subject is the 'wind' or 'man': the remainder of the sentence—namely, 'blows' or 'is mortal'—forms the Predicate. These rudiments are all the Logic we shall need in our Analysis of Sentences.

(814) What remains is Parsing; only then it is Parsing executed with a reference to the logical analysis as the basis of operations. So that in fact this exercise, which is called 'The Analysis of Sentences,' comprises two acts of Analysis, the first logical, the second grammatical.

The Predicate is always a Verb, and the Subject is always a Noun or the equivalent of a Noun. If we are

speaking logically we define a Proposition as a sentence consisting of a Subject and a Predicate. But if we are speaking grammatically, we say that a simple sentence is composed of a Noun and a Verb.

Logic carries its analysis of a Proposition no further than to resolve it into two terms. If we find these terms to be not simple but complex, if we desire to carry analysis a step further and analyse the terms themselves, our process must be grammatical.

(315) The first thing in the process of Analysis is to detect the Predicate under whatever disguise of phrasology. If any one were to say 'an animal is man,' this would not make 'man' the Predicate; it would only be a whimsical inversion for 'man is an animal.' The way to find this out is to ask yourself which is the more extensive class, man or animal? Clearly animal; therefore animal is the Predicate. For it is a general rule that the Predicate is more extensive (comprehends more individuals) than the Subject. The only exception to this rule is when the two are of equal extension, as where the Predicate contains a definition of the Subject, thus: 'Man is the rational animal.' Here the Subject and Predicate are coextensive, and as a consequence they can change places, thus: 'The rational animal is man.' In like manner also this: 'Sin is the transgression of the law' (1 John iii. 4); where the simple converse is equally true, viz. 'Transgression of the law is sin.'

A proposition, in which the Subject and Predicate are equal in extension, is called an Equipollent Proposition. It should, however, be noted that although for their contents the terms may be transposed, as it is logically indifferent which you call the Subject and which the Predicate, yet it does not follow that this indifference holds in any particular instance which may

come before us. It may well be that in the mind of the writer one of the two was Predicate and the other Subject, and it is the task of grammatical analysis to analyse according to the sense of the author.

(316) There is one cast of sentence in which the Predicate is formally indicated, namely, the Eleventh Type, where the sentence begins with 'It is' or 'It was.' In these sentences the Predicate is introduced first. Thus: 'It is not easy to say.' The logical formula of this sentence would be: 'To answer that question is not an easy task.'

Again: 'It is the unsought information which tells best the story of a neighbourhood.' Here the logical formula would be 'That which best tells the story of a neighbourhood || is the unsought information.' If we say 'Chivalry broke forth in its splendour at the time of the first Crusade,' it may be doubted what part of this sentence bears the weight of the assertion, whether the manner in which Chivalry exhibited itself, or the time and occasion of its display; but if we use the Eleventh Type this doubt will cease. We may either say 'It was at the time of the first Crusade that' &c., or we may say 'It was in full splendour that Chivalry broke forth at the time of the first Crusade'—in either case the ambiguity is removed.

(317) In the analysis of sentences, the appellative element must be eliminated before analysis begins, because it is only the predicative sentence that is the proper object of analysis.

(318) The processes of 'Analysis of Sentences' may be thus summarised.

First, see if there is any appellative matter in the passage to be analysed, and, if so, eliminate it. Secondly,

having now a purely predicative statement before us, we proceed to consider whether it is a simple or a compound sentence. If compound we break it up into simple sentences. Thirdly, we then determine the Subject and the Predicate of each simple sentence. Fourthly, such of our terms (Subjects or Predicates) as are of a composite nature we proceed to analyse into their grammatical elements according to the doctrine of the Parts of Speech.

(319) We will begin with the simplest example:

Fire burns

In these two words we have a complete proposition consisting of Subject (fire) and Predicate (burns). The Predicate, being an Intransitive Verb, needs nothing further to make the predication complete. But if our Verb be transitive, then we require an objective to complete the predication. Thus:

Water quenches fire

Here the Subject is 'water,' and the Predicate is 'quenches fire.'

Savages are always cruel

In this simple proposition the Subject is 'Savages,' and the rest, 'are always cruel,' is Predicate. The Subject requires no further analysis; but the Predicate naturally falls into the grammatical analysis of Verb ('are cruel') and Adverb ('always').

We pass to some examples that are more furnished with adjuncts:

'The interest manifested in the poet laureateship seems out of keeping with the general torpor of poetic feeling.'

Here the Subject ends with 'laureateship,' and all the rest is Predicate. We now pass to an example where the Subject is an Infinitive :

'To extol with sincerity, without exaggeration, and with success, is far more arduous than to sneer or to depreciate.'

Here the Subject is 'To extol . . . success,' and the first point to observe is, that this batch of phrases constitutes one grammatical Noun; for the Subject of a proposition is always a Noun.

But the Subject is not always to be sought in the first part of the sentence. We must notice a difference which is caused by the differing aims of logic and of literature. For logic is intellectual, and wholly so; literature also is intellectual, but not wholly so. Literature aims not only at satisfying the intellect, but also at impressing the feelings, and sometimes this aim is very influential on the form of expression. With this in view, a writer will often marshal his words in a very different order from that of the logician. Here follow examples :

'Among the nobler passions of the soul, curiosity is the hardest.'

Here the Subject is 'curiosity,' and the Predicate—
'is the hardest among the nobler passions of the soul.'

'The result of my own observation of public men during the last forty years is that the highest natures are the most independent and the most liable to revolt against party manœuvres' (The Duke of Argyll, 1886). .

Here the Subject is contained in the closing lines, 'that . . . manœuvres.' The logical order would be, 'That the highest natures are the most independent and the most liable to revolt against party manœuvres, is the result of my own observation' &c.

POSTSCRIPT TO ANALYSIS OF SENTENCES

(320) These two branches, the logical and the grammatical, constitute the whole of what should be meant by the Analysis of Sentences. Any attempt to add a member which belongs to neither of these, neither to Logic nor to Grammar, is barren of technical meaning. Such is the case with the much-used description of some adjunct as an 'extension of the Predicate.' This expression has no place either in Logic or in Grammar. No doubt those who use it attach some meaning to it, but it is a confused meaning. It is not technical; it does not square with the system either of Logic or of Grammar, and therefore it is out of place in a systematic treatise.

As a vague, popular, colloquial phrase, it may pass; but in an educational treatise the whole system of terms and expressions should be congruous and consistent with one another. The phrase 'extension of the Predicate' is incompatible with the logical notion of the term 'Predicate,' and therefore it is incongruous.

D. GRAMMATICAL CRITICISM

(321) We now come to a form of exercise in which the scholar is furnished with an opportunity of bringing his knowledge to a practical test. He is invited to examine the subjoined extracts with the eye of a critic—that is, one who accepts the task of judging. He is not asked to appraise the value of any statements or opinions which the passages may contain; for even if he were competent in himself to exercise this kind

of judgment, the extracts are mostly insufficient for such a process. The judgment to which he is called is only a judgment of the choice of words and turns of expression—that is to say, a grammatical criticism. If anywhere the right word is not used, he should detect it; if there is any obscurity or ambiguity in the diction, he should note it and either explain the cause or suggest some correction. To make such discoveries he must sharpen the edge of his eye; for the extracts being all from good writers, any eccentricities that may occur are not likely to be glaring. Some of the more obvious will probably be the confusion of Intransitive with Transitive, the too ready piling up of Passives, and slight cases of ambiguity from incircumspect use of Pronouns or Prepositions.

(322) It must not, however, by any means be assumed that in all the annexed extracts there is a fault to be found. There are other acts of criticism besides finding fault. For instance, there are cases in which a superficial appearance of a fault may present itself, and it vanishes under closer examination. As when some familiar rule of Grammar is formally broken, and yet the sentence is not to be corrected, but rather is to be justified by the discovery of some deeper or more comprehensive principle.

(323) Or, again, there are subtle variations of usage which characterise certain nationalities within the circle of the British Isles. In such cases the problem will be not to distinguish correct from incorrect, but English usage from that which is Scottish or Irish. Instances of this kind occur within the pale of our most select literature.

(324) Another exercise of criticism is to detect archaic

or poetic expressions. Our examples of this sort will not be older than the sixteenth century.

(325) The critic should also seek to appreciate the subtler shades of function in the structure of language. In connection with the Auxiliaries there are differences which are apt to elude cursory observation. The Auxiliaries were originally independent Verbs with a full meaning of their own. When they entered into the service of other Verbs they gradually lost something of their own proper significance, retaining only so much of it as was required for the duties of a subordinate office. The amount of verbal meaning which an Auxiliary contributes to a tense-phrase or a mood-phrase is but a pale phantom of the sense it bore as a self-verb. If the full original sense is seldom brought into action, it does not follow that it is extinct. The Verbs *shall*, *will*, *may*, *do*, are still capable of being used as self-verbs, and it is good exercise of the critical faculty to observe instances which may easily escape notice, unless the attention is rather keen.

(326) Under this head may also come the discovery of the less common functions of very familiar vocables. To point out where 'an' or 'the' is not an Article; where 'they, their, them' are not Personal Pronouns—such are useful efforts of criticism.

(327) The Conjunction 'if' has its shades of signification. In its full sense it is distinctly conditional, as: 'If there is smoke, there is fire.' Sometimes it is but a vague indistinct connecter, as: 'It was an era of new ideas, of swift if silent spiritual revolution' (Froude, 'Carlyle'). The discrimination of these very different powers will make a fit item for criticism.

• (328) Another opening for criticism is presented in

cases of questionable punctuation, and likewise in respect of other kinds of notation, such as the use of the Hyphen.

(329) But a higher exercise of grammatical criticism is where there is real room for doubt about the Part of Speech. Such cases are very useful as exercising-ground in Criticism. To the young and inexperienced it may seem strange that such cases can exist, and they may imagine it derogatory to the character of Grammar that they do exist. They may be prompted to think that Arithmetic being exact and free from doubt is therefore superior to Grammar. But the truth is the other way. The study which affords occasions, though rare, for doubt and discussion, and exercise of judgment, and formation of opinion, is in its nature superior to one that has not such openings.

(330) The above remarks are intended only as an indication of the nature of the task here proposed, and not by any means as a complete enumeration of the points that may invite the attention of the critic.

Pieces for Grammatical Criticism

127

(831) ' You know my father hath no child but I ' (' As You Like It,' i. ii.).

128

' The same stone which the builders refused : is become the head-stone in the corner ' (Ps. cxviii. 22, Com. Pr.).

129

' I labour for peace, but when I speak unto them thereof : they make them ready to battle ' (Ps. cxx. 6).

180

‘He that observeth the wind shall not sow, and he that regardeth the clouds shall not reap’ (Eccles. xi. 4).

181

‘I will speak, and the word that I shall speak shall be performed’ (Ezek. xii. 25).

182

‘After these things the Lord appointed other seventy also, and sent them two and two before his face into every city and place, whither he himself would come. Therefore said he unto them, The harvest truly is great, but the labourers are few; pray ye therefore the lord of the harvest, that he would send forth labourers into his harvest’ (Luke x. 1, 2).

183

‘But they that will be rich fall into temptation and a snare, and into many foolish and hurtful lusts, which drown men in destruction and perdition’ (1 Timothy vi. 9).

184

‘*Launcelot*. There is but one hope in it that can do you any good: and that is but a kind of bastard hope neither’ (‘Merchant of Venice,’ III. v. 9).

185

‘Is it not hard, Nerissa, that I cannot choose one, nor refuse none?’ (*Ibid.* I. ii.).

186

‘GREAT. But what more false than such a conclusion! For this is as much as to say, that because good men heretofore have sinned of infirmity, therefore he had allowance to do it of a presumptuous mind: or that if, because a child, by the blast of the wind, or for that it stumbled at a stone, fell

down and defiled itself in the mire, therefore he might wilfully lie down and wallow like a boar therein.—But I know you have made some strong objections against him ; prithee what can he say for himself ?

‘ HON. Why, he says, to do this by way of opinion seems abundantly more honest than to do it, and yet hold contrary to it in opinion.

‘ GREAT. A very wicked answer. For though to let loose the bridle to lusts, while our opinions are against such things, is bad ; yet to sin, and plead a toleration so to do, is worse : the one stumbles beholders accidentally, the other leads them into the snare.

‘ HON. There are many of this man’s mind, that have not this man’s mouth ; and that makes going on pilgrimage of so little esteem as it is ’ (‘ Pilgrim’s Progress ’).

137

‘ There are others who indulge themselves in vain and idle speculations, how the world might possibly have been framed otherwise than it is ; and upon supposition that things might, in imagining that they should, have been disposed and carried on after a better model than what appears in the present disposition and conduct of them ’ (Joseph Butler, ‘ Analogy,’ Introd.).

138

‘ I showed Hetty the letter the next day. She most vehemently took the young man’s part ; urged me to think differently, and above all advised me to certainly write an answer. . . . Further knowledge will little avail in connections of this sort ; the heart ought to be heard, and mine will never speak a word, I am sure, for any one I do not truly enough honour to cheerfully, in all things serious, obey ’ (Frances Burney [anno 1775], ‘ Early Diary,’ ed. Annie R. Ellis, 1889).

139

Each blank in faithless memory void,
 The poet's glowing thought supplied ;
 And, while his harp responsive rung,
 'Twas thus the Latest Minstrel sung.
 ' Lay of the Last Minstrel,' Introd.

140

Fair Margaret, from the turret head,
 Heard, far below, the coursers' tread,
 While loud the harness rung,
 As to their seats, with clamour dread,
 The ready horsemen sprung.
Ibid. III. xxviii.

141

Then, fainting, down on earth he sunk,
 Supported by the trembling monk.
' Marmion,' VI. xxxi.

142

Then pardon thou thy minstrel, who hath wrote
 A tale six cantos long, yet scorn'd to add a note.
' Harold the Dauntless.'

143

' I wonder what I would have said yesterday to any man
 that would have told me I was to stick such an appendage to
 my tail ' (Scott, ' Antiquary,' ch. xxiv.).

144

' But, Henry, we must in that case remove ourselves from
 bonny St. Johnston, for here we will be, but a disgraced
 family ' (' Fair Maid of Perth,' ii. ch. ii.).

145

' As she spun, she sung what seemed to be a charm ' (' Guy
 Mannering,' ch. iv.).

146

‘The debilitated frame of Mr. Bertram was exhausted by this last effort of indignant anger, and when he sunk again upon his chair, he expired almost without a struggle or groan ’ (‘Guy Mannering,’ ch. xiii.).

147

‘I had intended to have spoken with you this evening on the subject of my being here; but I will defer the conference till to-morrow, when, I think, I will be able to show you excellent reasons for leaving Woodstock ’ (Scott, ‘Woodstock,’ ch. xv.).

148

‘The sides of the glen were broken banks of earth, and rocks of rotten stone, which sunk sheer down to the little winding stream below, affording herè and there a tuft of scathed brushwood, or a patch of furze. . . . The dogs, impatient of their restraint, and maddened with the baying beneath, sprung here and there, and strained at the slips which prevented them from joining their companions ’ (‘Guy Mannering,’ ch. xxv.).

149

‘But as the Dominie’s brain was by no means equal to carry on two trains of ideas at the same time, a word or two of his mental exercise sometimes escaped and mingled with his uttered speech in a manner ludicrous enough, especially as the poor man shrunk himself together after every escape of the kind, from terror of the effect it might produce upon the irritable feelings of the witch ’ (*Ibid.* ch. xlvi.).

150

‘In the very first rank of poetical excellence, we are inclined to place the introductory and concluding lines of every Canto, in which the ancient strain is suspended, and the feelings and situation of the minstrel himself described

in the words of the author. The elegance and the beauty of this *setting*, if we may so call it, though entirely of modern workmanship, appears to us to be fully more worthy of admiration than the bolder relief of the antiques which it encloses, and leads us to regret that the author should have wasted, in imitation and antiquarian researches, so much of those powers which seem fully equal to the task of raising him an independent reputation' (Jeffrey).

151

'To generalise is always to destroy effect. We would, for example, be more interested in the fate of an individual soldier in combat, than in the grand event of a general action; with the happiness of two lovers raised from misery and anxiety to peace and union, than with the successful exertions of a whole nation' (W. Scott, 'Bridal of Triermain,' Pref.).

152

'I find the Englishman to be him of all men who stands firmest in his shoes' (Emerson, 'English Manners').

153

'The Services are deprived of all their proper charm of variety and solemnity, by the practice which excludes all musical expression, and makes the effect to depend on the always uncertain and often painfully defective taste and judgment of the reader' (Connop Thirlwall).

154

'As to things good or bad in their consequences, and by the aptness is in them to procure us good or evil in the future, we judge amiss several ways' (J. Locke, 'Essay,' II. xxi. 66).

155

'I love and honour both my subject and the man to whose unfinished labours I succeeded too much not to do my best

for the sake of one as much as the other.' (Tom Taylor, 'Sir Joshua Reynolds,' 1865, Pref.).

156

'Instead of beginning a boy with a map of the world before he knows what a map really stands for, we ought, it is now admitted, to begin him with a map of his own parish, and show him on it the road by which he walks to school. Now in Philosophy also, if it is to be of any educational value, we must begin the pupil with his own parish' ('Mind,' No. X. p. 228).

157

'Sir,—Kindly grant me a portion of your space that I may make an, to me, important avowal' ('The Spectator,' January 16, 1897).

158

'Archdeacon Phillpotts, a son of the late bishop, had recently conceived an aversion from Images of all kinds in churches as relics of a superstition abolished at the Reformation' ('The Times,' February 26, 1875).

159

'The poetical versions of Dante could never give that practical and exact assistance needed by students, whose knowledge of Italian was limited' ('The Spectator,' December 14, 1889).

160

'Just the lightness and unobtrusiveness of all these mutual coincidences affixes to the works in which they occur the stamp of reality' (Sanday and Headlam, 'Romans,' p. xxxvii).

161

'A Mrs. Robinson bequeathed a sum of money towards the endowment of an Evangelical church at Bournemouth. The bequest was saddled with a variety of conditions, designed to

secure the Evangelical character of the teaching and worship in the church which was the object of Mrs. Robinson's bounty. Two of these conditions were that the black gown should be worn while preaching, unless any alteration in the law rendered the practice illegal, and that each successive incumbent should not only comply with this prescription, but sign a declaration of his willingness to do so before receiving the fruits of the endowment ' (*The Standard*, November 30, 1896).

162

'The least said the soonest mended, runs the homely proverb, and never was more wisdom packed into fewer words' (*Macmillan's Mag.* 1892, p. 480).

163

'Euclid Avenue, Cleveland, has long ceased to lead the rich residence streets of the nation, for Chicago has more than one finer street of the same character, and so has Buffalo, and so has New York since Riverside Avenue has begun to build up' (*Harper's Magazine*, 1892).

164

'But while it is wise to observe things that are alike, it is also wise to look for things that differ; for when the imagination is carried away by the detection of points of resemblance—one of the most pleasing of mental pursuits—it is apt to be impatient of any divergence in its new-found parallels, and so may overlook or refuse to recognise such' (Mahan, *'Sea Power,'* Introd.).

165

'But attention had been drawn to the subject, and its deep interest and importance and difficulty recognised' (R. W. Church, *'Oxford Movement,'* 1891, p. 178).

166

‘ Professor Pritchard was not, as are many astronomers, a specialist in one branch of his science. There are astronomers who scan the heavens; there are others who grapple at the study table with vast columns of figures, but who hardly know which end of the telescope to look through; and, finally, there are those who devote themselves to their instrument—who grind lenses and devise mechanisms. Professor Pritchard combined these various lines of study in himself, and added to them the capacity of expounding the science to the expert listener and to the public at large ’ (‘ The Daily Chronicle,’ December 24, 1896).

167

‘ Had my lot been cast in a town I would no doubt have sought country parts during my September holiday ’ (J. M. Barrie, ‘ A Window,’ ch. i.).

168

‘ Oh, mother, I was wondering if the time would ever come when I would be a minister, and you would have an egg for your breakfast every morning ’ (J. M. Barrie, ‘ Little Minister,’ ch. ii.).

169

‘ Will I hide then ? ’—‘ I dare not advise you to do that. It would be wrong ’ (*Ibid.* ch. vi.).

170

‘ It must always be remembered that a fungus which may be perfectly harmless if cooked and eaten whilst fresh would just as probably be deleterious if gathered and kept for a day or two, without cooking. Chemical changes take place so rapidly that they cannot be cooked too soon, and not even the common mushroom should be kept longer than possible ’ (M. C. Cooke, ‘ British Edible Fungi,’ 1891, p. 18).

171

‘In this case Puritan zeal had doubtless been strongly reinforced by the coarse disrespect for the decencies of civilised existence natural to men of the class from which many of the soldiers were drawn, especially as they belonged to a generation which, as the treatment to which the nave of St. Paul’s had long been subjected bore sufficient witness, had outlived the tradition which enjoined special reverence towards a sacred edifice’ (Samuel R. Gardiner, ‘Civil War,’ vol. i. p. 77, 1886).

172

‘In one or two points, no doubt, the Constitution of the United States is to be preferred to that of Canada. The Upper House of Congress, owing to the fact that it represents the States in their corporate capacity, has a weight and influence secured by no other Second Chamber in the world. The Senate of Canada, being a nominated body, has little authority, and it finds it impossible to prevent the powers it nominally enjoys falling into disuse’ (‘The Standard,’ February 15, 1890).

173

‘The Council of the Gaelic Union deems it its duty bringing public attention to the following facts concerning this famous collection of manuscripts’ (1883).

174

‘I once flattered myself that in our estimate of these things we were nearly of a mind’ (Thomas Love Peacock, ‘Crotchet Castle’).

175

‘Oh for faith! Food and raiment thou hast never lacked yet and shall not’ (T. Carlyle, ‘Diary,’ February 7, 1835).

176

Sleep, Ellen, folded in Emilia's arm ;
 Emilia fairer than all else but thou,
 For thou art fairer than all else that is.

Tennyson, 'Audley Court.'

177

'I must therefore, for honesty's sake, no less than intelligence's, warn the reader of "Sesame and Lilies" that the book is wholly of the old school' (John Ruskin, 'Sesame and Lilies,' Pref.).

178

'Such criticism would envisage afresh the poet's world, and would sum it up in terms of the critic's relation to *his* world, which in the terms of the case would include their presentation of theirs so far as he was awake to it' ('The Academy,' July 27, 1889).

179

'Towards Mr. Keble, Froude felt like a son to a father ; towards Mr. Newman like a son to his comrade, and him the most splendid and boldest of warriors' (Dean Church, 'Oxford Movement,' ch. iii.).

180

'The old antithesis of Faith and Reason, and the various problems connected with it, could not but come to the front, and require to be dealt with. It is a question which faces us from a hundred sides, and, subtly and insensibly transforming itself, looks different from them all. However near the human mind seems to come to a solution, it only, if so be, comes near ; it never arrives' (*Ibid.* ch. xiii.).

181

I thought, as I walked where the garden glowed
 In the sunset's level fire,
 Of the Charlatan whom the Frenchmen loathe
 And the Cockneys all admire.

They call him a Sphinx—it pleases him—
 And if we narrowly read,
 We will find some truth in the flunkey's praise—
 • The man is a Sphinx indeed.
 'Pike County Ballads.'

182

'If, then, Bunyan's "Pilgrim's Progress" is all that by common consent it is allowed to be—a most enjoyable story, a most instructive allegory and study of human nature, a model of simple, pithy, and concrete English—and if the language be antiquated or archaic in parts, thus veiling these benefits, the veil must be removed' (John Morrison, 'Pilgrim's Progress in Modern English').

183

'No small part of the reading public does not buy books; it is content with the intellectual food supplied by newspapers and magazines' ('The Times,' December 6, 1897).

E. RESTORATION OF OBLIQUE TO DIRECT SPEECH

(332) This Exercise may be regarded as a continuation of the last, for indeed that which it demands of the scholar is of the nature of Criticism. It is a very interesting critical exercise to consider the Persons and the Tenses in the oblique report of a speech and to restore the diction to the original condition in which it was actually delivered. That some of the Verbs in the report will stand in other tenses than they had in the delivery, is a natural consequence of the principle of Tense-Attraction which has been described above. If I return to my friend, with an answer to a

verbal request which he had sent by me, I may speak thus : 'He said Yes, he would.' What the man really said was this : 'Yes, I will.' Here we see a change both of Person and of Tense.

Sometimes the change in Oblique Narration goes even further. At the Farewell to Dr. Temple as Bishop of London, which took place in the Guildhall on January 18, 1897, the printed report contained the following : The Archbishop in reply said : ' . . . Throughout his life, which could not now be very much longer, he would always look back to his holding of the diocese of London as the completion of his education.' What the speaker presumably said was this : 'Throughout my life, which cannot now be very much longer, I *shall* always look back to my holding of the diocese of London as the completion of my education.'

These changes are not always uniformly sustained throughout a report. Sometimes the direct and indirect modes are intermingled, as in the example following :

'The Marquis of Ripon responded for the House of Lords. He said : The House which I have the honour to represent here to-night is, I believe, at the present moment, the oldest existing deliberative assembly in the world, and therefore there naturally clings round it the recollections of a long and memorable past. But the House of Lords was not only a branch of the Legislature ; it was a Court of Law, and I think I may claim for the House of Lords in that capacity that, since the reforms which took place some years ago, it has, as a Court of Appeal, commanded the confidence of the country and of the suitors who have appeared before it' ('The Times,' November 10, 1892).

This irregularity increases the interest of the scholar's

problem, which is to find out the Persons and Tenses that are affected, and to restore them to their original condition.

The following humorous paragraph may have some illustrative value in this place :

‘ In a case which was being heard before Baron Martin, a witness interspersed his account of a conversation with so many “ says I ” and “ says he,” that his evidence was scarcely intelligible. The examining counsel failing to make the man comprehend the form in which he was wanted to make his statement, the learned Baron took him in hand. “ Now, my man, tell us exactly what passed.” “ Yes, my lord, certainly. I said that I would not have the pig.” “ Well, what was the answer ? ” “ He said that he had been keeping the pig for me, and that he——” “ No, no ” (said his lordship, warming), “ he did not say that ; he could not have said it ; he spoke in the first person.” Witness : “ No, I was the first person that spoke, my lord.” The Judge : “ I mean this—don’t bring in the third person ; repeat his exact words.” “ There was no third person, my lord—only him and me.” His Lordship : “ Look here, my good fellow ; he didn’t say he had been keeping the pig ; he said, ‘ I have been keeping it.’ ” Witness : “ I assure you, my lord, there was no mention of your lordship’s name at all. We’re on two different stories, my lord. There was no third person ; and if anything had been said about your lordship, I must have heard it.” The court, it need scarcely be said, was convulsed with laughter during this episode ; and it is not the least amusing of the many anecdotes which the death of Baron Martin has revived.’

In the following examples, translate the words of the speaker out of their oblique cast as given in the report, into that diction in which they were actually spoken.

184

' A lady, attended by her maid, addressed me with sunny voice and look, " Was not I Mr. Carlyle ? " ' (Froude, ' Carlyle,' ii. 218).

185

' In holding Uganda, he (Captain Lugard) maintained, advantage ran parallel with duty ' (' The Times,' November 7, 1892).

186

' At that time he replied that he could never disgrace himself, or counsel the Sovereign to disgrace herself, by not carrying out the law which she had promised under her Coronation oath to see carried out ' (' The Times,' November 9, 1892).

187

' They must remember,' he said, ' that there would be difficulties which would have to be met and surmounted.

188

' In looking at any scheme of federation, he said, they must remember that there were one or two things to be avoided. There was the danger of paralysing local interest. They must do nothing to stop local contributions. His scheme, based on that in operation at Rochester, was very similar to that suggested by Mr. Morris, and as to its financial aspect he had been told by a banking expert that it was financially sound.

' There were two or three dissentients to this motion, the Rev. H. B. Barry voicing their opinions when he urged the meeting to wait until such time as they knew what sort of a scheme could be formulated. The Government might bring in a Bill later on regulating education, and this would probably affect any federation scheme. They were not in a position to put any scheme before the public yet, and he did not think the bishop would do it ' (' The Bath Chronicle,' November 12, 1896).

189

'In conclusion, Professor Froude said if he was to be of any use in his present office, he must follow his own lines. He could not at his age work in harness with the athlete of the new studies. All that he could do would be to interest students in aspects of their subjects which lay apart from the beaten roads. He could not teach a philosophy of history, because he had none of his own. Theories shifted from generation to generation, and one ceased to believe in any of them. He knew nothing of, and cared nothing for, what were called laws of development, evolution or devolution, extension of constitutional privileges from reign to reign to end in no one knew what. He saw in history only a stage on which the drama of humanity was played from age to age. The problems which mankind had had to solve for themselves had been various and intricate, but none more intricate than those which rose with the religious convulsions of the sixteenth century. It was a time when the wisest and best were divided on the course which duty required of them, when opposite principles, each admirable, were forced into conflict, and saints and heroes were found in the opposing armies. The portraits of some of them he should endeavour to bring out indifferently, whether they were Protestant or Catholic. Priam and Hector were not less beautiful because they admired Achilles and Ulysses. To himself, the object of history was to discover and make visible illustrious men and pay them ungrudging honour. "The history of mankind," said Carlyle, "is the history of its great men. To find out these, clean the dirt from them, and place them on their proper pedestals is the true function of the historian." He could not have a nobler one' ('The Times,' October 27, 1892).

190

'Sir Andrew Clark spoke upon what he called the religion of the body. Man, he said, might be described as a trinity in unity. He had a body by which he was placed in relation

with the material universe, a mind in relation with the whole animal creation, and a spirit in relation with God. The body was lent to us ; it was a " talent " which we were to put to use and to increase. There were certain laws which regulated its use, its increase, its relations of every conceivable kind. The laws were commandments of God. They were to be obeyed, and obedience to these laws was what he called physical righteousness. The duty of religious obedience to the laws of the body was nowhere better seen than in the penalties which were inflicted upon their violation by some ordinance of heaven. Violated law was its own executioner. And, lastly, there was no forgiveness of sins with nature. She was implacable, and sooner or later exacted the uttermost farthing of punishment. It was not we alone who paid the penalty. There was a certain commandment that decreed that the sins of the fathers would be visited on the children unto the third and fourth generation. As all good things had their perils, athletic exercises, the fulfilment of the laws of the body, had their perils, and these were not small. A man might overstrain himself ; he might start diseases of various kinds, and thus the lack of care in doing that whereby he hoped to advance his health might ruin his health. Among the mental perils there was the danger that the attention which a man gave to these exercises of the body might deprive his mind of that cultivation which was necessary to the discharge of its highest functions. There was a further danger that the attention given to these bodily exercises might interfere with one's larger occupation, and even with the social relations of life. He found among his dear young friends the medical students that some of them were so fond of discharging their religious duties to the body that they did not get on with their medical studies. The greatest care should be taken that the amount of time given to and of interest taken in bodily exercises should not interfere with the other duties of life ' (' The Times,' October 31, 1892).

191

‘ Professor Burdon Sanderson said : “ An organism was distinguished from everything else in the world, first by its nature and secondly by its origin. It was a system of parts, all of which worked together for the good of the whole ; and it had grown by an orderly process of evolution from a germ, which itself came into existence by descent from parents. In short, it was the product of descent and evolution, and exhibited in all its organs and functions, adaptation. . . . In reference to the whole subject it was particularly to be noticed that the process by which difficulties were brought into view was the same as that by which they were eliminated. The course to be followed in these cases was to go on as we had begun. As it was by the method of comparison that discrepancies were detected, so it was by the same method that we could alone hope to obtain an explanation of them ” ’ (‘ The Times,’ January 25, 1896).

192

‘ Lord Rosebery declared the library open. He said he had very great pleasure in doing so at the beginning of his speech rather than at the end, because it seemed to be the invariable custom of public speakers when they had a formal duty to discharge at the end of their speech to forget to do so.

193

‘ Those who watched the growth of the free public library system in this country, in spite of the almost persistent opposition of the ratepayers, had some cause to inquire what was the object that these free libraries fulfilled in the modern economy. No one could watch the progress of our nation without seeing the enormous predominance given everywhere to outdoor sports at this moment. He welcomed that tendency. He thought it was a healthy and a rational tendency, but of course it might be carried too far. •

194

‘ He did not know what particular result the bicycle might have on the conformation of posterity, but it seemed to him that it might produce a race of beings of a Z-like shape ; at any rate, cycling had produced hardy adventurers such as those by whom our Empire was founded, adventurers who would not have been enabled to visit the corners of our native land but for those useful wheels. Well, all that was the most interesting and striking feature of our national life. We had to maintain a great Empire, we had to develop a great Empire, and for Imperial purposes we needed a race of muscle, of strength, and of nerve. Those were developed by these sports. But, after all, that was not everything. The Empire could not live by muscle alone. It must have brains. Well, he supposed he should be told at once that the brains were furnished by our educational appliances. He did not wish to undervalue our educational appliances.

195

‘ But even education would not give us all that we wanted. What we wanted to develop in our race was the art of thinking, and thinking was an art which stood a very good chance of perishing from among us altogether. The risks to which independent thinking was exposed, when we came to reckon them up, were manifold and dangerous. He thought the Press, with all its great merits, was one of the greatest enemies to independent thinking. To begin with, we were furnished every day, from at least half a dozen quarters, with the best thoughts of trained and able minds on subjects of the day in the daily papers. It was all that one able-bodied man could do to get through these able-bodied papers in the course of the day.

196

‘ But all this was bad for intellectual thought. We were grateful to those who supplied those thoughts to us, but they

ought not, in a properly constituted community, to supersede thinking for ourselves. He was afraid that independent thinking was to some extent dying out among us. We had great waves of thought, which did not so much arise with the community itself as among those who guided the community, and therefore partly also, perhaps, from the quick succession of impressions that took place from intercommunication with all parts of the world. The mind of England, which perhaps was the most receptive mind in the world, was beginning to be deadened and apathetic to external impressions. Take, for instance, the recent melancholy shipwreck. If they were asked how long ago it happened, and said a fortnight, it would be said, "Surely it did not take place so recently as that. It must have happened three months ago." Why was that? It was because the mind received a great number of impressions, by which it was constantly overweighted, and this constant variety of impression, constantly stamped on the more or less receptive material of the brain, gradually deadened the impressions and created apathy, and he believed intellectual apathy was the great danger of the nation. That was the text from which he had to preach, and he believed that this work of public libraries was a great counter-irritant to that intellectual apathy. It furnished inducements to those who wished not merely to improve their bodies but their minds, who wished not merely to play but to think, who wished to have an opportunity of retirement from the first impressions of the world to form impressions for themselves by coming to some temple of thought and reading, where they could form their own conclusions and their own convictions' ('The Standard,' June 26, 1896).

F. PASSAGES TO MODERNISE

(333) This closing exercise offers the scholar a few quotations from some of the earlier writers of our period, in order that he may endeavour to render them in accordance with the usage of the present day. As these pieces do, on the whole, become progressively easier, it may perhaps be sometimes convenient to begin at the end and work upwards.

This exercise may be performed with various degrees of merit. One scholar may note an archaism and he may modernise it, while he lets the rest of the quotation stand with little or no change, because the modern reader can generally make shift to understand its sense. Another may look at the passage as a whole, and catch the pervading archaic tone, and by a few and even slight alterations, give it a modern air. These differ widely, and between these two there is room for grades of excellence.

197

‘And lykwyse itt is understandede couenauntede and agreede betwene the saide parties that the Hoggesfloke of Lyncombe shall duryng the saide terme goo lye and pasture in all the saide pastures of Hayes and Sidenham lyke as they haue doone in tyme past whan the saide pastures were in the lorde is handes And the lorde is Tenantes shall yerely duryng the saide terme mowe rere and make all suche grasse and haye there as theye haue doone in tyme paste whan the saide pastures were in the lorde is handes Soo that thereby the lorde is owne werkes elles where and woode carriage be nott nestoppedde att any tyme’ (From a Lease of Pasture Land, 1525).

198

‘ For the Greek tongue agreeth more with the English than with the Latin. And the properties of the Hebrew tongue agreeth a thousand times more with the English than with the Latin. The manner of speaking is both one : so that in a thousand places thou needest not but to translate it into the English, word for word, when thou must seek a compass in the Latin, and yet shalt have much work to translate it wellfavouredly, so that it have the same grace and sweetness, sense and pure understanding with it, in the Latin, as it hath in the Hebrew. A thousand parts better may it be translated into the English, than into the Latin ’ (W. Tyndale, ‘ The Obedience of a Christian Man,’ 1528).

199

‘ At the very south ende of the Chirche of South Cadbyrie standith Camalette, suntyme a famose Town or Castelle, upon a very Torre or Hille, wonderfully enstrengthened of nature. To the which be two enterings up by very stepe way, one by North East, and another by South West. The very Roote of the Hille whereon this Forteresse stode is more than a Mile in Cumpace. In the upper part of the Toppe of the Hille lie four Diches or Trenches, and a baulky Walle of Yerth betwixt every one of them. In the very Toppe of the Hille above all the Trenches is a magna area or campus of a twenty acres or more by estimation, where in divers Places men may see Foundations, and rudera of Walls. There was much dusky blew stone that the people of the villages thereby hath carried away. The top within the upper wall is twenty acres of ground and more, and hath been often plowed and borne very good corne. Much gold, sylver and copper of the Romaine coins hath been found there in plowing, and likewise in the felde of the rootes of this hille, with many other antique things, and especial by East. There was found in Hominum Memoria a horse-shoe of silver at Camallate. The people can tell nothing there but that they have heard say

that Arture much resorted to Camalat' (John Leland, about 1536).

200

'25. With the holy man thou shalt be holy, and with a perfect man thou shalt be perfect. 26. With the clean thou shalt be clean, and with the froward thou shalt learn frowardness. 27. For thou shalt save the people that are in adversity, and shalt bring down the high looks of the proud. 28. Thou also shalt light my candle, the Lord my God shall make my darkness to be light' (Psalm xviii., Psalter of 1589).

201

'Yea,' quoth he, 'if I may come to mine answer, I fear no man alive; for he liveth not upon the earth that shall look upon this face (pointing to his own face), shall be able to accuse me of any untruth; and that knoweth mine enemies full well, which will be an occasion that I shall not have indifferent justice, but they will rather seek some other sinister ways to destroy me' (George Cavendish, 'Life of Wolsey,' 1555).

202

'And a certain woman cast a piece of a millstone upon Abimelech's head, and all to brake his skull' (Judges ix. 53).

203

'Let the prophets speak two or three, and let the other judge' (1 Cor. xiv. 29).

204

'But then such accusers must beware they play not the dog, of whom Cicero in his oration speaketh, which being set to fray away thieves by night, left the thieves, and fell to bark at true men walking in the day. Where true faults be, there to bay and bark is not amiss. But to carp where no cause is; to spie in other straws, and leap over their own blocks, . . . that is intolerable' (John Fox, 'Acts and Monuments,' Pref.).

205

' But that [rebellion], which was in the time of the government, of the Lord Gray, was surely noe less generall then all those ; for there was no part free from the contagion, but all conspired in one to cast of theyr subjection to the crowne of England. Nevertheless, through the most wise and valiaunt handling of that right noble Lord, it gott not that head which the former evills found, for in them the realme was left, like a shipp in a storme amiddest all the raging surges, unruled, and undirected of any : for they to whom she was comitted either faynted in theyr labour, or forsooke theyre charge. But he (like a most wise pilote) kept her course carefully, and held her most strongly even agaynst those roaring billowes, that he brought her safely out of all ; soe as long after, even by the space of twelve or thirtene yeares, she rode in peace, through his only paynes and excellent endurance, how ever envye list to bluster agaynst him ' (E. Spenser, ' A View of the Present State of Ireland ').

206

' At the coming of Calvin thither, the form of their civil regiment was popular, as it continueth at this day ; neither king nor duke nor nobleman of any authority or power over them, but officers chosen by the people yearly out of themselves, to order all things with public consent ' (R. Hooker, ' Eccl. Pol.' Pref.).

207

' Wherefore in the end those orders were on all sides assented unto : with no less alacrity of mind than cities unable to hold out longer are wont to shew, when they take conditions such as it liketh him to offer them which hath them in the narrow straits of advantage ' (*Ibid.*).

208

' It standeth us upon to be careful in this case ' (*Ibid.* iii. v. i.).

209

‘ He shall dwell with thee, even among you, in that place which he shall choose in one of thy gates, where it liketh him best : thou shalt not oppress him ’ (Deut. xxiii. 16).

210

‘ And the prince of the eunuchs said unto Daniel, I fear my lord the king, who hath appointed your meat and your drink : for why should he see your faces worse liking than the children which are of your sort ? ’ (Daniel i. 10).

211

‘ But it is not onely the difficultie and labour, which men take in finding out of Truth ; nor againe, that when it is found, it imposeth upon men’s thoughts ; that doth bring *Lies* in favour ; but a naturall, though corrupt love, of the *Lie* it selfe. One of the later Schoole of the Grecians, examineth the matter, and is at a stand, to thinke what should be in it, that men should love *Lies* ; where neither they make for pleasure, as with poets ; nor for advantage, as with the merchant ; but for the *Lies* sake ’ (Bacon, ‘ Essays,’ i.).

212

‘ There be three degrees, of this Hiding, and Vailing of a mans selfe. The first Closeness, Rescrvation, and Secrecy ; when a man leaveth himselfe without Observation, or without Hold to be taken, what he is. The second Dissimulation, in the Negative ; when a man lets fall Signes, and Arguments, that he is not, that he is. And the third Simulation, in the Affirmative ; when a man industriously, and expressly, faignes, and pretends to be, that he is not ’ (*Ibid.* vi.).

213

‘ I take Goodnesse in this sense, the affecting of the Weale of mon, which is that the Grecians call Philanthropia ’ (*Ibid.* xiii.).

214

'It were good therefore that men in their Innovations, would follow the example of Time it selfe; which indeed Innovateth greatly, but quietly, and by degrees, scarce to be perceived: For otherwise, whatsoever is New, is unlooked for; And ever it mends Some, and paires Other: And he that is holpen, takes it for a Fortune, and thanks the Time; And he that is hurt, for a wrong, and imputeth it to the Author' (Bacon, 'Essays,' xxiv.).

215

'How many things are there, which a man cannot, with any face or comelines, say or doe himselfe? A man can scarce alledge his owne merits with modesty, much lesse extoll them: A man cannot sometimes brooke to supplicate or beg: And a number of the like. But all these things, are Gracefull in a Friends mouth, which are Blushing in a mans owne' (*Ibid.* xxviii.).

216

'There is nothing makes a man Suspect much, more then to know little: and therefore men should remedy Suspicion, by procuring to know more, and not to keep their Suspicions in smother. What would men have? Doe they thinke, those they employ and deale with, are Saints? Doe they not thinke, they will have their owne Ends, and be truer to Themselves, then to them? Therefore, there is no better Way to moderate Suspicions, than to account upon such Suspicions as true, and yet to bridle them, as false. For so farre, a man ought to make use of Suspicions, as to provide, as if that should be true, that he Suspects, yet it may doe him no Hurt' (*Ibid.* xxxi.).

217

'If you dissemble sometimes your knowledge, of that you are thought to know; you shall be thought another time to know that, you know not. Speech of a Mans Selfe ought to be seldome, and well chosen' (*Ibid.* xxxii.).

218

'I cannot call Riches better, than the Baggage of Vertue. For as the Baggage is to an Army, so is Riches to Vertue. It cannot be spared, nor left behinde, but it hindreth the March; Yea, and the care of it, sometimes, loseth or disturbeth the Victory: Of great Riches, there is no Reall Use, except it be in the Distribution; The rest is but Conceit' (Bacon, 'Essays,' xxxiv.).

219

'On the other side, how much Trajan's virtue and government was admired and renowned, surely no testimony of grave and faithful history doth more lively set forth, than that legend tale of Gregorius Magnus, Bishop of Rome, who was noted for the extreme envy he bare towards all heathen excellency: and yet he is reported, out of the love and estimation of Trajan's moral virtues, to have made unto God passionate and fervent prayers for the delivery of his soul out of hell: and to have obtained it, with a caveat that he should make no more such petitions' (Bacon, 'Advancement,' i. vii. 5).

220

'So as, if you will have sciences flourish, you must observe David's military law, which was, That those which staid with the carriage should have equal part with those which were in the action;—else will the carriages be ill attended' (*Ibid.* ii. ix.).

221

'And therefore as secretaries and spials of princes and states bring in bills for intelligence, so you must allow the spials and intelligencers of nature to bring in their bills; or else you shall be ill advertised' (*Ibid.* ii. 10).

222

'For as things now are, if an untruth in nature be once on foot, what by reason of the neglect of examination, and

countenance of antiquity, and what by reason of the use of the opinion in similitudes and ornaments of speech, it is never called down ' (Bacon, ' Advancement,' II. i. 8).

228

• ' The French king mean while invaded Britain with great forces, and distressed the city of Nantz with a strait siege, and as one, who though he had no great judgment, yet had that, that he could dissemble home, the more he did urge the prosecution of the war, the more he did, at the same time, urge the solicitation of the peace. Insomuch as during the siege of Nantz, after many letters and particular messages, the better to maintain his dissimulation, and to refresh the treaty, he sent Bernard D'Aubigny, a person of good quality, to the king, earnestly to desire him to make an end of the business howsoever ' (Bacon, ' Henry VII.' ed. Rawson Lumby, p. 49).

224

' Besides, if a man at Constantinople or some other remote part or region shall chance to send a letter to his parents, master, or friends that dwell at Nottingham, Derby, Shrewsbury, Exeter, or any other town in England; then this book will give instructions where the Carriers do lodge that may convey the said letter, which could not easily be done without it; for there are not many that by heart or memory can tell suddenly where and when every Carrier is to be found.

' I have (for the ease of the reader and the speedier finding out of every town's name, to which any one would send, or from whence they would receive) set them down by way of Alphabet; and thus Reader if thou beest pleased, I am satisfied; if thou beest contented, I am paid; if thou beest angry, I care not for it ' (John Taylor, ' The Carriers' Cosmography,' 1637).

225

' This Province of *Normandy*, once an *Appendix* of the Crown of *England*, tho' it want *Wine*, yet it yields the King

as much Demesnes as any one of the rest ; the Lower *Norman* hath *Cyler* for his common Drink ; and I visibly observ'd that they are more plump and replete in their Bodies, and of a clearer Complexion, than those that drink altogether *Wine*. In this great City of *Rouen* there be many Monuments of the *English* Nation yet extant. In the outside of the highest Steeple of the great Church, there is the Word *GOD* engrav'd in huge golden Characters, every one almost as long as myself, to make them the more visible. In this Steeple hangs also the greatest Bell of Christendom, called *d'Amboise*, for it weighs near upon forty thousand pound weight' (James Howell, 'Letters').

226

'And if all men have no other efficacie or authority on the understanding but by perswasion, proposall and intreaty, then a man is bound to assent but according to the operation of the argument, and the energie of perswasion, neither indeed can he, though he would never so faine, and he that out of feare and too much compliunce and desire to be safe, shall desire to bring his understanding with some luxation to the beliefe of humane dictates and authorities, may as often misse of the truth as hit it, but is sure alwaies to lose the comfort of truth, because he believes it upon indirect, insufficient, and incompetent arguments : and as his desire it should be so is his best argument that it is so, so the pleasing of men is his best reward, and his not being condemned and contradicted all the possession of a truth' (Jeremy Taylor, 'The Liberty of Prophesying,' 1647).

227

'For there be those that speak very well, plainly, and to the purpose ; and yet write most pernicious and fantastical stuff : thinking that whatsoever is written must be more than ordinary, much beyond the guise of common speech, must savour of reading and learning, though it be altogether needless, and perfectly ridiculous' (J. Eachard, 'The Grounds and Occasions of the Contempt of the Clergy,' 1670).

228

‘He was a man supercilious and proud, who lived always withip himself and to himself, conversing little with any who were in common conversation ; so that he seemed to live as it were in another nation, his house being a place to which all men resorted, who resorted to no other place ; strangers, or such who affected to look like strangers, and dressed themselves accordingly ’ (Clarendon, ‘History,’ i. 118).

229

‘And this is the true and proper meaning of the old received axiom, that they are judges only of their own privileges ’ (*Ibid.* iv. 235).

230

‘To Mr. Evelyn’s, where I walked in his garden till he come from church, with great pleasure reading Ridly’s discourse, all my way going and coming, upon the (Civill and Ecclesiastical Law ’ (Pepys’s ‘Diary’).

231

‘I to my Lord Crewe’s, who is very lately come to town, and he talked for half an hour of the business of the warr, wherein he is very doubtful, from our want of money, that we shall fail ’ (*Ibid.*).

232

‘Another Cause of Evil speaking is *Impertinence* and *Curiosity*, an itch of talking and meddling in the Affairs of other Men, which do no wise concern them. Some Persons love to mingle themselves in all Business, and are loth to seem ignorant of so important a piece of *News* as the *Faults* and *Follies* of Men, or any bad thing that is talked of in good Company. And therefore they do with great care pick up ill Stories, as good matter of Discourse in the next Company that is worthy of them : And this perhaps not out of any

great Malice, but for want of something better to talk of, and because their Parts lie chiefly that way' (John Tillotson, 'Sermon against Evil-Speaking,' 1692).

233

'It was that memorable day, in the first summer of the late war, when our navy engaged the Dutch; a day wherein the two most mighty and best appointed fleets which any age had ever seen, disputed the command of the greater half of the globe, the commerce of nations, and the riches of the universe: whilst these vast floating bodies, on either side, moved against each other in parallel lines, and our own countrymen, under the happy command of his Royal Highness, went breaking, by little and little, into the line of the enemies; the noise of the cannon from both navies reached our ears about the city; so that all men being alarmed with it, and in a dreadful suspense of the event, which they knew was then deciding, every one went following the sound as his fancy led him; and leaving the town almost empty, some took towards the Park, some cross the river, others down it; all seeking the noise in the depth of silence' (John Dryden, 'An Essay on Dramatic Poesy,' init.).

234

'I alter nothing of what I wrote in the first draught of this work, only I have left out a great deal that was personal to myself, and to those I am descended from: so that this is upon the matter the same work, with very little change made in it' (Gilbert Burnet, 'Own Times,' Pref.).

235

'He said to me, he never improved his interest at court, to do a premeditated mischief to other persons' (Gilbert Burnet, 'Life of Rochester').

236

'Then Christian stepped a little aside to his fellow Hopeful, saying: "It runs in my mind that this is one Byends of

Fairspeech ; and if it be he, we have as very a knave in our company as dwelleth in all these parts '' (' Pilgrim's Progress,' i.).

237

. ' He told me there were two desperate villains among them, that it was scarce safe to shew any mercy to ; but if they were secured, he believed all the rest would return to their duty ' (D. Defoe, ' Robinson Crusoe ').

238

' At length I told them, there would be nothing to be done in my opinion till night ; and then, if they did not return to the boat, perhaps we might find a way to get between them and the shore, and so might use some stratagem with them in the boat, to get them on shore ' (*Ibid.*).

239

' In a word, I went down to my farm, settled my family, bought me ploughs, harrows, a cart, waggon, horses, cows, sheep ; and setting seriously to work, became in one half-year a mere country gentleman ' (*Ibid.*).

240

' The Apology being chiefly intended for the satisfaction of future readers, it may be thought unnecessary to take any notice of such treatises as have been writ against this ensuing Discourse ; which are already sunk into waste paper and oblivion : after the usual fate of common Answerers to books which are allowed to have any merit. They are indeed like annuals that grow about a young tree, and seem to vie with it for a summer ; but fall and die with the leaves in autumn, and are never heard of any more.' When Dr. Eachard writ his book about *The Contempt of the Clergy*, numbers of those Answerers immediately started up : whose memory, if he had not kept alive by his Replies, it would now be utterly unknown

that he were ever answered at all' (Jonathan Swift, 'Apology' to the Fourth Edition of the 'Tale of a Tub,' 1710).

241

'I have laboured after accuracy, and yet I dare not say that I am without mistake; nor do I desire the Reader to conceal any he may possibly find. But on the contrary, I offer this work to the public view; that it may be perused with the most critical eye, that every error may be discovered, and the correction published in the following volume; which I hope will not be long composing: having passed through the much greater difficulties in this First, and abstracted many of my materials towards the Second' (Thomas Prince, 'A Chronological History of New England,' Boston, N.E. 1736, ed. Arber).

242

'Birds in general are wise in their choice of situation: but in this neighbourhood every summer is seen a strong proof to the contrary at an house without eaves in an exposed district, where some martins build year by year in the corners of the windows. But, as the corners of these windows (which face to the south-east and south-west) are too shallow, the nests are washed down every hard rain; and yet these birds drudge on to no purpose from summer to summer, without changing their aspect or house. It is a piteous sight to see them labouring when half their nest is washed away. Thus is instinct a most wonderful unequal faculty; in some instances so much above reason, in other respects so far below it!' (Gilbert White, 'The Natural History of Selborne,' Letter xvi., 1773).

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